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THE BRITISH MUSEUM QUARTERLY

VOLUME V: 1930-31

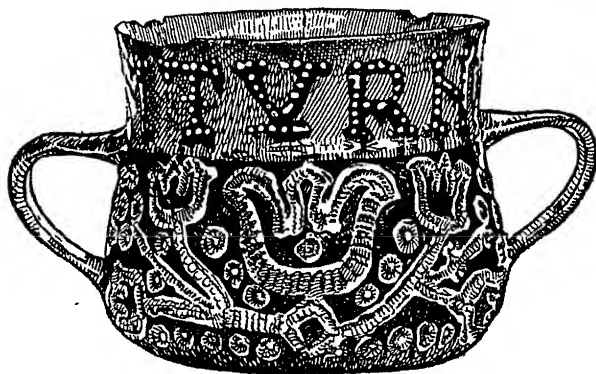


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I. A SLAVONIC PEASANT WOMAN, BY DÜRER

## 1. DÜRER'S DRAWING OF A SLAVONIC PEASANT WOMAN.

WITH the aid of large contributions from the National Art-Collections Fund and the Keeper of Prints and Drawings, the Trustees have recently added a drawing by Dürer of capital importance to the large collection of that master's works which the Museum already possessed (Plate I). Of exceptional dimensions ( $15\frac{1}{4}$  by  $10\frac{3}{8}$  inches) and in fine preservation, this portrait stands quite in the first rank of the extant drawings by Dürer by reason of the large scale on which the head is drawn and the vivid portrayal of a momentary expression, so unlike the usual sedateness of Dürer's portrait heads. These, moreover, are nearly always in chalk or charcoal, or, when drawn on a small scale, in silver-point. The carefully modelled features of this woman, and the brilliantly drawn head-dress, form a very fine example of Dürer's skill in the use of the pen. The head and bust stand out in bold and plastic relief against a dark background which has been laid on with the brush in washes of warm bistre after the completion of the drawing itself, also in bistre, with the pen. It may be supposed that Dürer felt proud of his performance when he wrote so conspicuously across the bust the careful date between two ornamental flourishes, the large monogram, and the title, or description of the subject, 'vna vilana windisch'. The modern equivalent of the word 'windisch' is Slovene. Originally applied to the Slavonic race in general, it came to mean the Slavs inhabiting the region which was, till recently, the Austrian Empire, as distinct from the Wends, whose habitat was further to the north and east. The word 'windisch' forms part of several Austrian family and place names. The drawing must have been made either on Dürer's journey to Venice through the Tyrol in the autumn of 1505, or shortly after he had arrived in Venice, where he stayed until early in 1507. The use of the Italian language makes the second alternative, perhaps, more probable. It has been suggested that 'una vilana' may just as well be Latin as Italian. That is true, but the use of 'una', in the sense of the indefinite article, while normal in Italian, would be exceptional even in late Latin. All that the inscription actually tells us is that the sitter was a country-woman of Slovene race, drawn

in 1505. She may have been, like Dürer himself, a visitor to Venice, and we know, especially from the drawings made on his later journey to the Netherlands, how keenly interested he was in outlandish human types, as well as in strange animals.

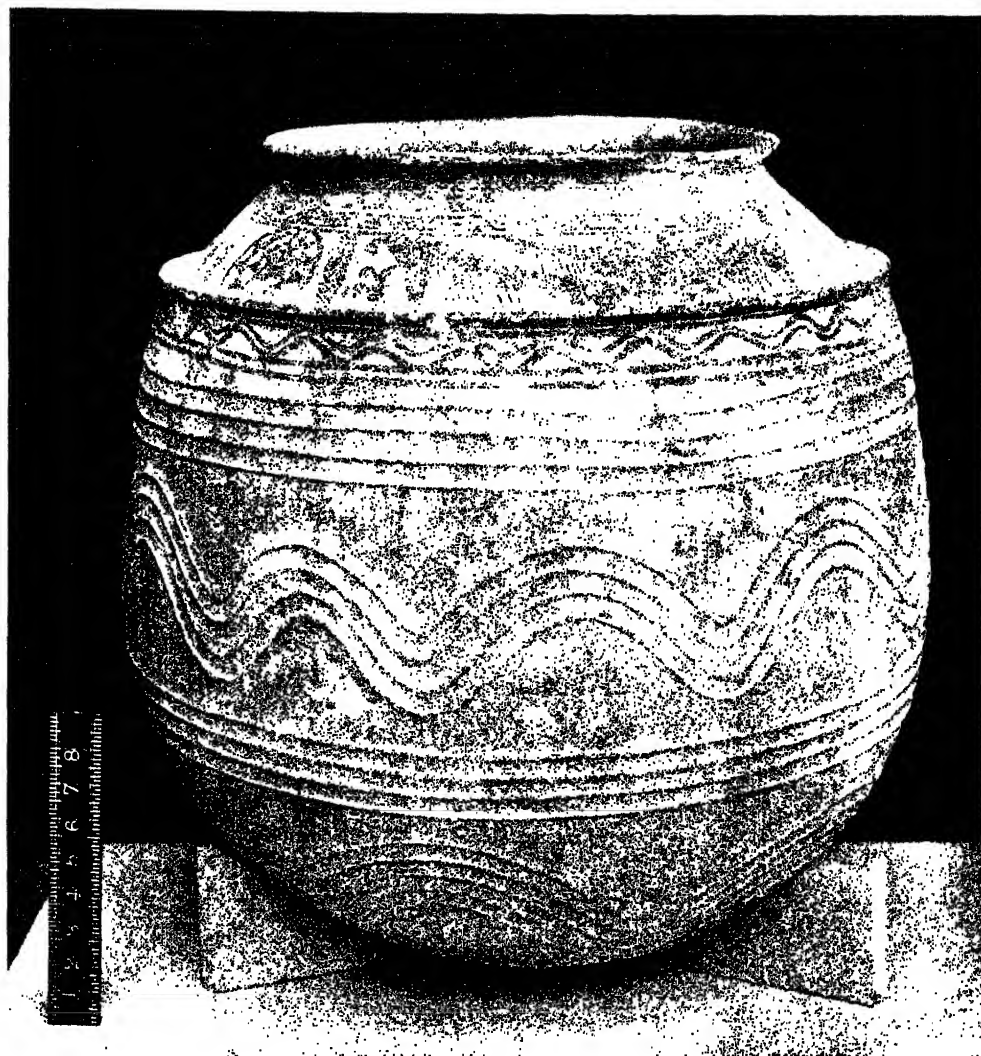
This magnificent drawing, which will henceforth rank as one of the chief treasures of German art in the Museum, was till recently little known. Formerly in the collection of the Provençal Marquis de Lagoy (*d.* 1829), it was probably among the drawings sold privately by Lagoy about 1820 to Woodburn, but did not, like many of Woodburn's acquisitions, belong to Sir Thomas Lawrence. It next appears in the collection formed by Henry Danby Seymour, M.P. (1820-77), which passed into the possession of his brother Alfred Seymour, M.P. (1824-88) of Knoyle, Wilts., whose mark it bears. The drawing was reproduced in 1906 by Lippmann (No. 408) as the property of Mrs. Seymour, and it was sold by auction at Sotheby's on April 26th, 1927, by order of the Trustees of Miss Jane Margaret Seymour. It then passed into private ownership in Holland, and was lent in 1928 by Mr. H. E. Ten Cate, of Almelo, to the Dürer exhibition at Nuremberg, where for the first time the original was seen and admired by students who had only known the Lippmann reproduction. The Museum is to be congratulated on having redeemed it from Holland, and restored it to the country in which it had been, though in strict privacy, for more than a hundred years.

C. D.

## 2. A PREHISTORIC PERSIAN JAR.

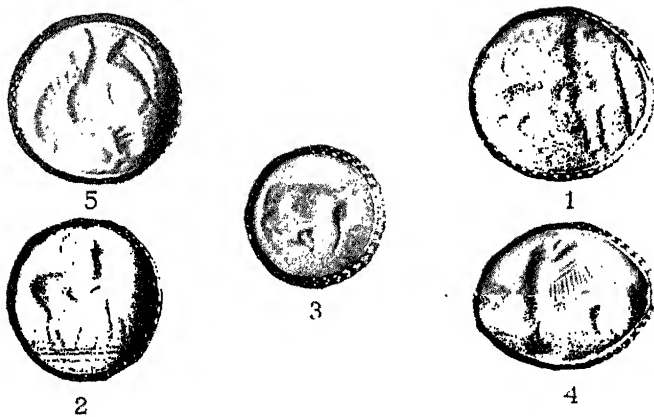
THE largest vase yet found in the necropolis of Nihavand, in West Persia, has recently been acquired. It is of the same general type as those previously bought, but is much bigger, measuring  $23\frac{3}{4}$  in. (60 cm.) in height, and 23 in. (58 cm.) in diameter. It is also interesting for its two types of decoration, in black paint on the flat and unpainted relief. The theme of the painted decoration is the stylized eagle already noted (*B.M.Q.*, iv, Pl. V) considerably developed as is seen in the illustration (Plate II); the relief ornament is a simple waved line half-way up the side of the vase.

H. R. H.



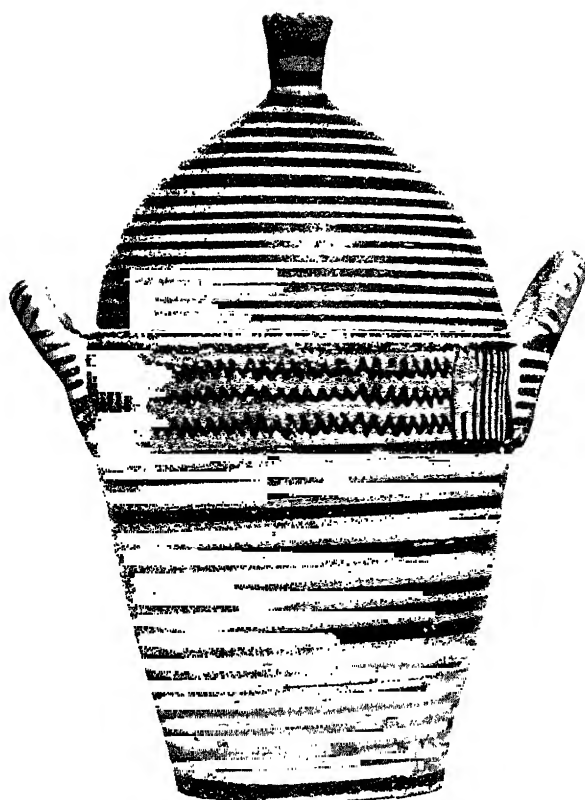
II. A PREHISTORIC PERSIAN JAR





III *a.* MINOAN GEMS

British Museum, London, W.C.1.  
28CH.2



III *b.* A PROTOCOLINTHIAN PYXIS

### 3. MINOAN GEMS.

THE Department of Greek and Roman Antiquities has acquired five engraved seal-stones of various Minoan periods. These are (Plate III *a*):

1. Green steatite, lenticular. Goat feeding from tree. L.M. I.
2. Cornelian, lenticular. Goat standing among reeds and papyrus. L.M. II. The heavy border-lines below the design indicate that this is an excerpt from a painted frieze. The landscape setting is rare on gems.
3. Cornelian, lenticular. Sheep bending head to ground. L.M. III.
4. White steatite, glandular. Sphinx or gryphon. Sub-mycenaean.
5. White steatite, lenticular. Forepart of bull, with tail of fish above. Sub-mycenaean.

E. J. F.

### 4. A PROTOCOLINTHIAN PYXIS.

THIS modest example of a very rare form (Plate III *b*) was bought privately in London, but its previous history is not known. It is a tall pyxis with conical body and domed lid (height 17 cm.). Two loop handles are applied to the top of the body, and the lid is crowned by a knob with sunk top and serrated edge like the corolla of a pomegranate. All the recorded instances of this shape have been found in Greece, and most of them in Thera; but the fabric of this piece, warm brown and rather rough micaceous clay with fine yellow surface for the painting, suggests that it may have come from Cumae (Naples). The glaze-paint is dark red. The style of the decoration is sub-geometric, and the date about 700 B.C.

E. J. F.

### 5. A RED-FIGURED LOUTROPHOROS.

THE Department of Greek and Roman Antiquities has acquired an Attic red-figured funerary vase of the comparatively rare class known as *loutrophoros* and of a type not hitherto represented in the Museum (Plate IV *a, b*). The vase has a slender ovoid body, a long neck with a spreading lip, and two channelled handles; and stands 26½ in. (67.8 cm.) high. On either side of the neck is a figure

of a young man: one is seen in profile to the right, and is tightly muffled up in his himation; while the other stands with his body to the front and his head turned to the left, and holds a fillet in his right hand. Both wear long loose chitons under their himatia.

Round the body of the vase is a frieze of mourners over the body of a beardless young man, whose head, wreathed with laurel, is laid on a striped pillow. There are fourteen mourners—seven men and seven women. The men, all but two of whom are bearded, wear himatia alone and stretch out their right arms in front of them. The women beat their dishevelled heads in token of their grief. They are dressed in chitons and himatia; two of the women and the one small girl have black himatia.

The black-figured *loutrophoroi* of the sixth century, like that which the Museum acquired in 1928 (*B.M.Q.* iii, p. 42 f., Pl. XXIV), habitually show this scene, the *πρόθεσις* or laying-out of the body; but in the fifth century a marriage-scene was more often substituted for it. The choice of subject on our vase is therefore old-fashioned. The drawing is slight and hasty; but the treatment of the features and the style of the ornamental bands suggest that the vase was made towards the beginning of the last quarter of the fifth century B.C., perhaps at the time of the plague in Athens (430 B.C.) or during the Peloponnesian War. R. H.

## 6. THE ARMY LIST OF ROMAN BRITAIN.

IT is well known that, in addition to the legions of Roman citizens, the Roman army comprised 'auxiliary troops' recruited among the provincials, who after twenty-five years of service might win the coveted citizenship together with its attendant privilege of conjugal rights. A certificate, or diploma, engraved in bronze, was the veteran's evidence of his new civic status; and it was customary to grant the privilege simultaneously to all men ripe for discharge within a command and to cite all the units affected in the preamble of the diploma, which thus often provides valuable information of the distribution of the auxiliary troops within the empire.

Out of a hundred such diplomas hitherto known, seven deal with the army in Britain. The Department of Greek and Roman Anti-

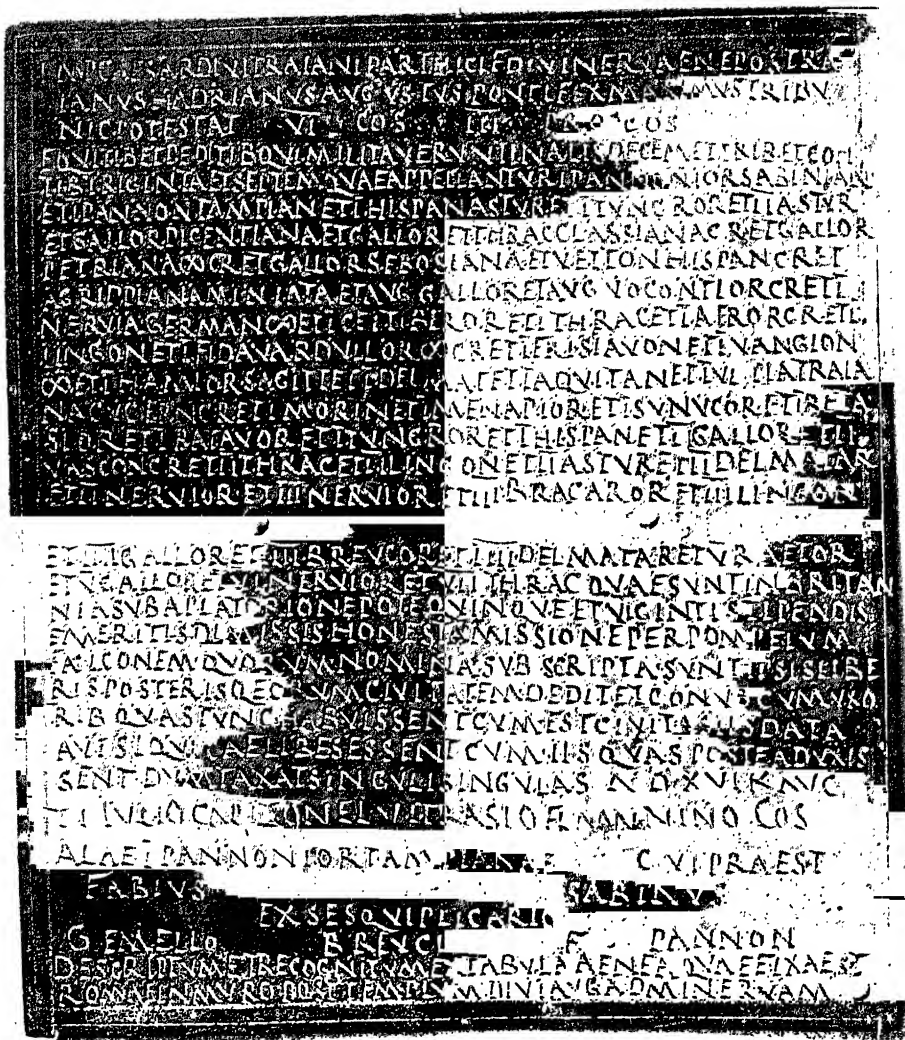


*a*



*b*

IV. A RED-FIGURED LOUTROPHOROS



V. ROMAN BRONZE MILITARY DIPLOMA

quities has now obtained an eighth, more complete and longer than the others (Plate V). It is dated 17th July 122 and announces the grant by the Emperor Hadrian of the usual privileges to time-expired men of thirteen cavalry regiments and thirty-seven infantry battalions 'quae sunt in Britanniabus'. Actually, fourteen cavalry units are included, two, the *ala Agrippiana miniata* and the *ala Gallorum*, being formations hitherto unknown. Of the infantry three battalions are new, the *cohors I Afrorum civium Romanorum*, the *coh. III Lingonum*, and the *coh. V Raetorum*; and there is welcome confirmation of several scantily-known units, such as the Seventh Thracians.

This is by far the longest list of troops from Britain, and as Hadrian visited our island in 122, we may perhaps venture to see in it a wholesale discharge of men whom Governor A. Platorius Nepos had retained with the colours until the imperial inspection was completed. The certificate was issued to Gemellus the Pannonian, lance-corporal (*sesquiplicarius*) of the 1st Tampian regiment of Pannonian horse, commanded by Fabius Sabinus. This regiment was raised in Pannonia during the civil wars of A.D. 69 by Tampius Flavianus, a governor often mentioned by Tacitus, and was in Britain by A.D. 103. Gemellus returned to enjoy his retirement in his native province, where his precious certificate was found in 1925.

F. N. P.

## 7. ATHENIAN COINS.

THE Department has recently acquired a selection from a hoard of Athenian tetradrachms of the 'New Style', said to have been found in Thessaly. This series, in which the issue of Athenian coins is resumed after a considerable interval, begins towards the close of the third century B.C., and continues down to the Augustan age. It is remarkable for the complicated system of checks and controls which it reveals in operation at the mint. The types—the head of Athena Parthenos on the obverse, and on the reverse her owl standing on the Panathenaic amphora framed in a wreath of olive—are an elaboration of the earlier types of the city. In addition the reverse gives the names of at least two, and for a considerable period of three, magistrates (the first of whom also places his personal badge on the coin), while the month and even the workshop in which

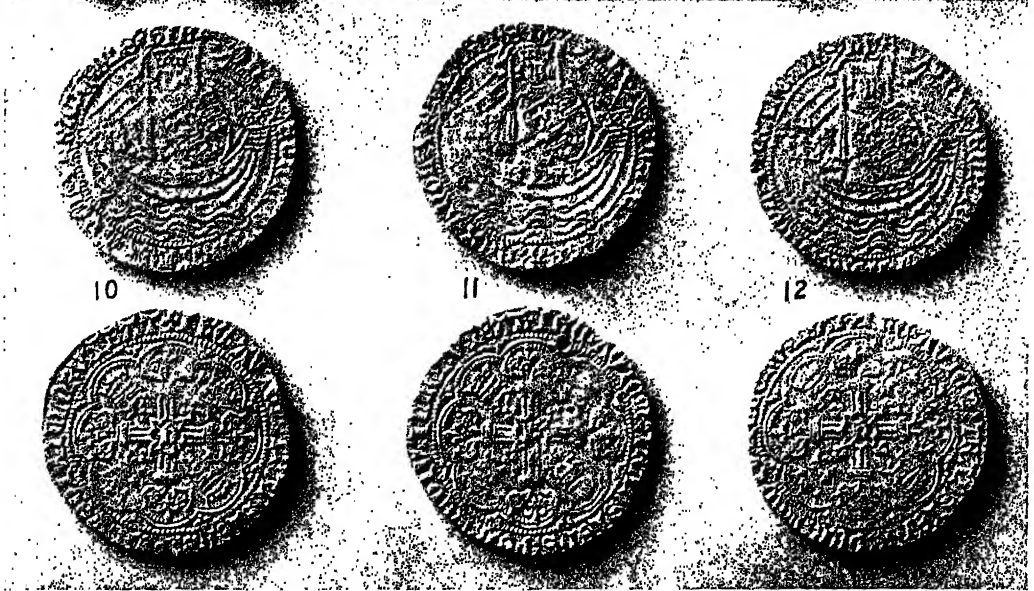
each coin was struck are indicated by letters on, or beneath, the amphora. The first two names change every year; the third official, when he appears, changes normally every month. The arrangement of this vast series in chronological sequence is a task of great difficulty in which the usual criterion of style affords little assistance. The only satisfactory method is by the comparison of dies: if we can find two coins of different years (say with the names of Damon and Eumelus) struck from the same obverse die, and if one is dated in the last month, the other in the first, we must conclude that Damon's year immediately precedes that of Eumelus. If enough of such couplings can be detected it will be possible to establish the chronological sequence of the magistrates with certainty and by objective means, but to do so requires a large mass of material. The sixty coins now acquired bear the abbreviated names of the following yearly pairs of magistrates, Mika . . ., Theophra . . .; Mened . . ., Epigen . . .; Polycharm . . ., Nikog . . .; Hera . . ., Aristoph . . .; Glau . . ., Eche . . .; Timarchos . . ., Nikago . . . Specimens are illustrated in Plate VI, nos. 1-4.

E. S. G. R.

#### 8. A GOLD COIN OF CARTHAGE.

**A**N interesting gold stater of Carthage (weight 115.7 grains) has also been obtained recently (Plate VI, no. 5). This coin, which appears to be known only in four other examples, used to be attributed to one of the later kings of Numidia; but it is certainly Carthaginian. It differs, however, from the usual types not only in the representation of the horse on the reverse, which is prancing instead of standing stiffly in the conventional position, but also in the head on the obverse. In place of the otherwise universal head of Tanit-Demeter, we have a head of Victory with wreath of myrtle and wing at shoulder. The style of the head is individual and suggests the money of the Barcid family struck in Spain; the arrangement of the wreath is exactly that on earlier Sicilian coins. The coins, then, must have been struck in Sicily during the First or Second Punic War, preferably towards the end of the First, when the victorious exploits of Hamilcar Barca might well justify the unusual type.

E. S. G. R.



VI. 1-4. COINS OF ATHENS  
 5-9. COINS OF CARTHAGE  
 10-12. ENGLISH GOLD NOBLES





#### 9. HANNIBAL'S WAR CHEST: A SOUTH ITALIAN HOARD.

ALMOST the whole of a small hoard from Southern Italy has also been recently acquired. The twenty-two coins in question are Carthaginian half-drachms and were struck for Hannibal's campaigns in the Second Punic War. They bear the conventional Carthaginian types: on the obverse a head crowned with corn-ears, probably representing Tanit in the form of Demeter; on the reverse the national badge, the horse. They are, however, of two distinct styles, one Punic in feeling, the other quite South Italian and recalling the heads found on third-century coins of Naples and Tarentum. While coins of the first style were struck by Carthaginian artificers probably in Southern Italy or Sicily, those of the second and more unusual style must have been made for Hannibal in the mint of some city, perhaps Capua or Tarentum, in revolt against Rome. Specimens are illustrated in Plate VI, nos. 6-9. E. S. G. R.

#### 10. ENGLISH GOLD NOBLES AND THE PRIVY MARK SYSTEM.

THE acquisition of gold nobles from the Horsted Keynes Treasure Trove (see vol. iv, p. 74) provided the opportunity for research to be attempted on privy marks, which were marks placed upon the coins by the mint-masters for their identification at the pyx trials. These trials were a final and thorough test of specimens selected after the wardens and masters had held a preliminary joint assay which enabled the coinage to pass into currency. The specimens so selected were sent to London in pyxes which were sealed and locked at the end of every period of three months. It follows therefore that the privy mark of the master was changed four times a year from the end of the thirteenth century, or even earlier, till the middle of the sixteenth century.

If it were possible to determine precisely what the privy marks were, the coins could be dated within a limit of three months of their issue. But even admitting the impossibility of so complete a result, one might reasonably assume that an identification of some of the privy marks would go far towards

determining the classification of the coins and their approximate date of issue.

Investigation showed that in the latter part of the reign of Henry V, perhaps the last two years, varied combinations of symbols, such as the annulet, trefoil, mullet, and pellet, differentiated the various issues; eight such combinations were observed, and on these issues little, if any, variety could be found in the lettering. But during the greater part of the reign the marks in the field of the coins were not varied (except on the small coins), but the coins were marked by varying one or other letter of the legend. Sometimes a particular letter, C, E, I, or N, is disproportionately large or small; but at other times a particular letter is marked by a mutilation in some part of its surface. The foot of the letters H and P, the tail of N (of Gothic form) are frequently so altered. Further, not only were mutilated letter-punches used but the mutilations so effected were sometimes repaired upon the dies, showing that the mutilation served a definite purpose and that the removal or repair of the mutilation was sometimes desired. In other words, a mutilated letter might, at the close of the three months for which it served as the privy mark, be retained so long as it did not interfere with the privy mark of the next periods; but a return was sometimes made to the use of the same letter without mutilation for the privy mark of a later period, and dies were saved by making the repair on old dies. The following drawings of the letters H and P show a few such mutilations and repairs:

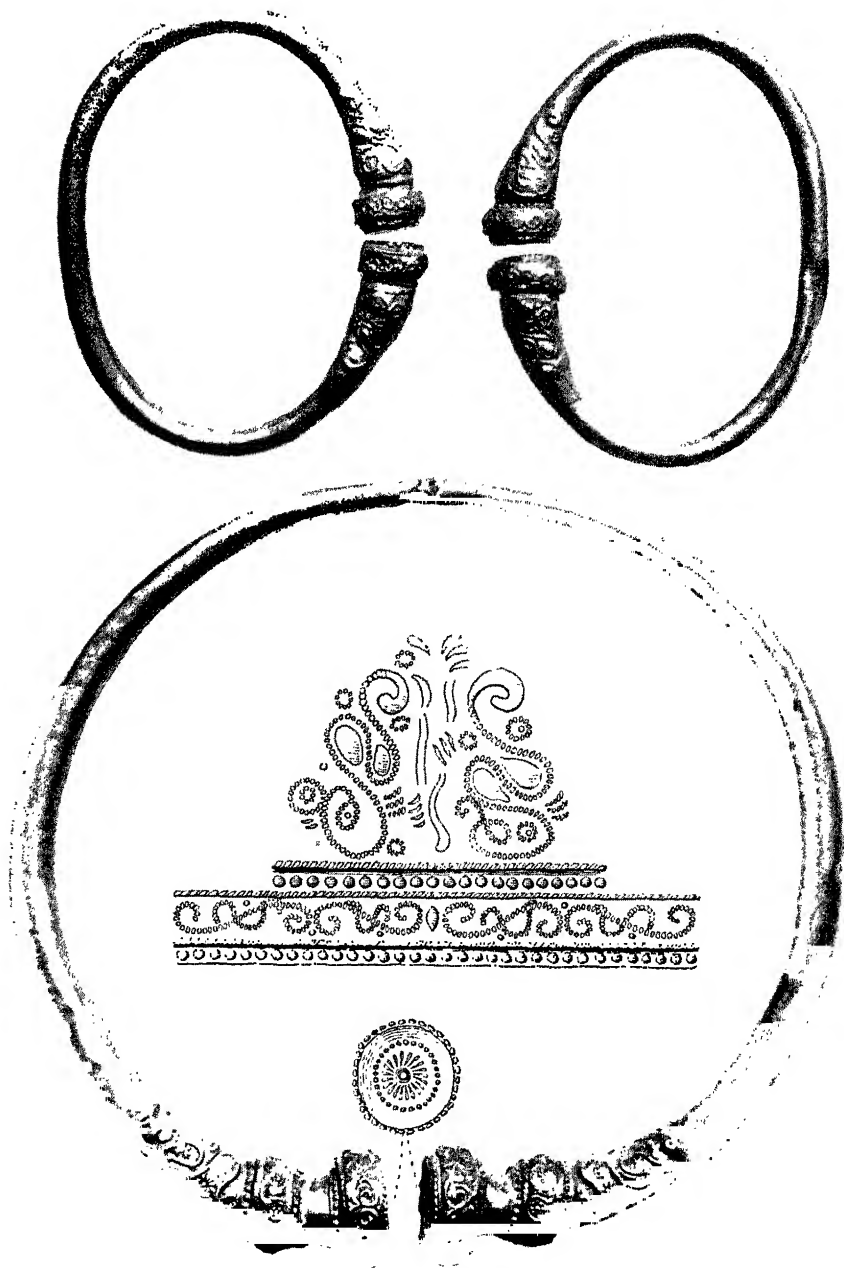


A dozen gold nobles of Henry V have recently been purchased for this investigation. The varieties of the H and P described above may be seen on the three specimens illustrated on Plate VI, nos. 10-12.

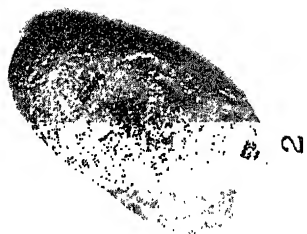
G. C. B.

## 11. A CELTIC GOLD TORC AND ARMLETS.

**T**HOUGH this set of gold ornaments (Plate VII) comes from an unknown site, it is closely comparable to the find at Waldalgesheim (near Bingen on the Rhine) which was published in 1870 and has



VII. CELTIC GOLD TORC AND ARMLETS



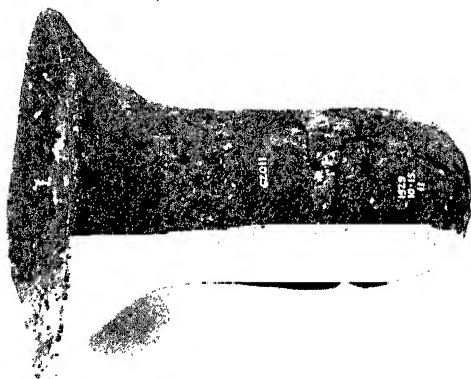
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5



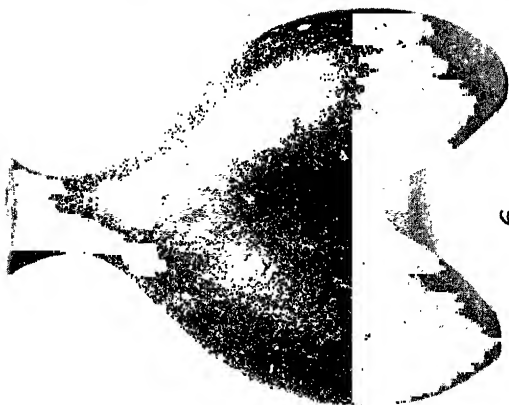
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4



3



6

# VIII. BADARIAN AND PREDYNASTIC ANTIQUITIES

been dated about 380 B.C. All three pieces are hollow and show a good deal of wear on the expanded terminals, where an attempt to adopt or transform the classical palmette is obvious; and the buffer-terminals are of frequent occurrence in the Marne, several of bronze being included in the Morel Collection. This form of metal collar is of oriental origin, one being shown on the neck of Darius in a Pompeian mosaic representing the battle of Issus (333 B.C.). The loop is often twisted, hence the Latin name *torquis*, and the collar is often represented on bronze statuettes, above all on the statue of the Dying Gaul (about 240-230 B.C.). Certainly as early as 361 B.C. this form of collar had reached the West, for in that year Titus Manlius, after slaying a gigantic Gaul, placed the torc of his fallen foe on his own neck and acquired the surname of Torquatus. Finds in the graves, however, show that in the period of La Tène I (to which the present set belongs) the torc was exclusively worn by women, and it only became part of the male insignia about 300 B.C. R. A. S.

## 12. OBJECTS FROM MR. BRUNTON'S EXCAVATIONS.

THE Museum has received from Mr. Guy Brunton a very interesting collection of objects discovered during his excavations at Mostagedda, near Badari, in Upper Egypt, carried on under the auspices of the Museum during the season of 1928. These consist of a large and representative collection of pottery (including black and red polished-ware beakers with incised design), flint and bone implements, shell, bone, faience and stone beads and amulets of various types, belonging to the so-called 'Tasian' and 'Badarian' epochs of the early predynastic age in Egypt. Mr. Brunton considers the 'Tasian' antiquities (discovered by him at a place called Tasa, near Badari) to be older than the oldest Badarian, hitherto considered to be the most ancient predynastic relics. The Tasian period will then go back nearly to epipalaeolithic times, approximating to the 'Capsian' age of North Africa. Mr. Brunton thinks that the 'Tasian' skulls are of a very different type from the Badarian and normal Predynastic Egyptian. The authority for the dating of these objects is of course that of the discoverer. There is a great resemblance between the Badarian pottery and that of the

early historic period in Nubia; but this may be due merely to the fact, attested well enough, that in Nubia the characteristic predynastic *facies* of the pottery was preserved until the pan-grave period, contemporary with the XIIth Dynasty and the Hyksos. The appearance of the beaker form at so early a period is, no doubt, surprising. Plate VIII, 1-4, illustrates some of these antiquities.

Besides these, some very interesting normal predynastic ('Amratian'; from al-'Amrah) pottery has been received (Plate VIII, 5, 6), and various tomb-groups of the Old Kingdom and First Intermediate periods, including some important button-seals and scarabs. Some Coptic objects have also been received.

H. R. H.

### 13. EGYPTIAN AND BABYLONIAN ANTIQUITIES.

SEVERAL Egyptian stelae have recently been acquired, notably three illustrated on Plate IX. The first is of a 'taskmaster' of the time of the XIth Dynasty. His name was Khiu, and he is described in his inscription as *imira 'ankhtiu*, 'overseer of (living) prisoners'. With him is his wife Uēret, who bears the pompous appellation *Imet-nesut*, 'King's Favourite'. The prayer is to Anubis only; Osiris is not mentioned. The colour of the stele is well preserved. Its date, at the end of the First Intermediate Period, is clear. The second stele is of much later date. It is that of a personage named Pshehapi, son of Pedeneit, who was a priest of the dead King Amasis II, and so must date to the Persian period, not much earlier than 500 B.C., but probably not much later, judging by its style, which is good, of an archaistic character, taking Middle Kingdom work as its model. The genealogy of the priest is given. The third is a curious stele showing a man named Piai and his wife offering to the standard of Anubis or Ophoïs and five jackals or wolves (the respective animals of these gods). Ophoïs (Upuaut) is the god of Lykopolis (Siūt), the wolf-brother of the jackal Anubis. Diodorus calls him by the strange name Makedōn, which may have been some Ptolemaic renaming in honour of the dynasty. The stele is of the XIXth Dynasty, c. 1250 B.C.

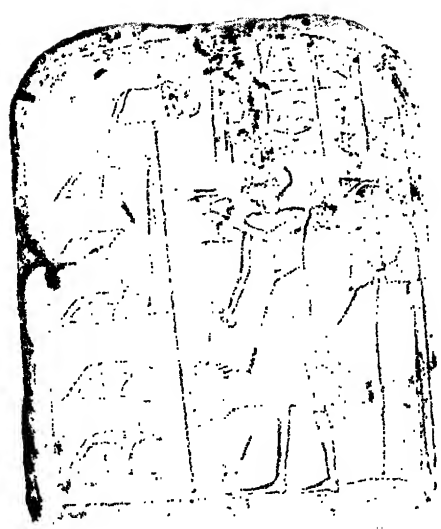
Two sculptured basalt slabs from a temple have been acquired which show figures from a procession of gods of the Nomes, praising



a



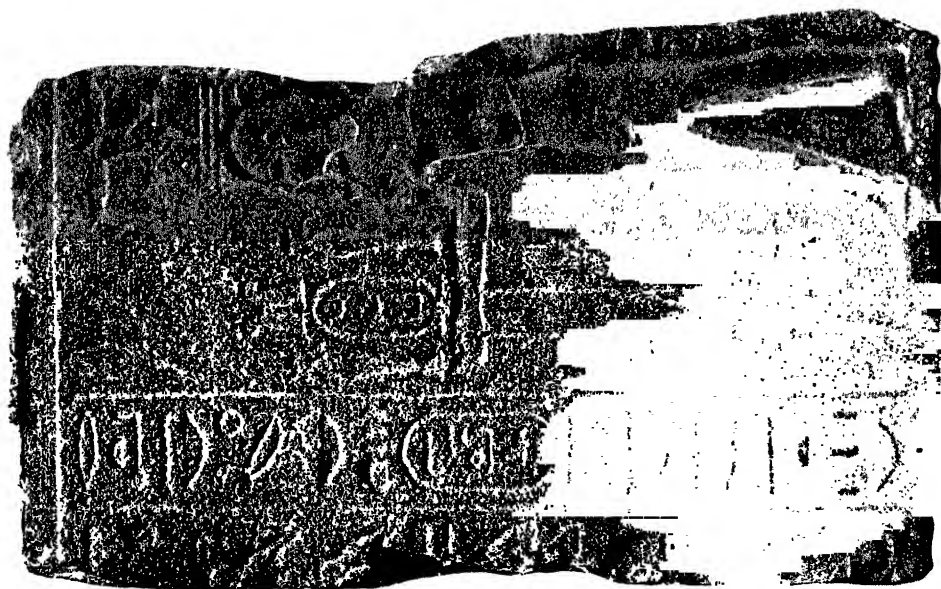
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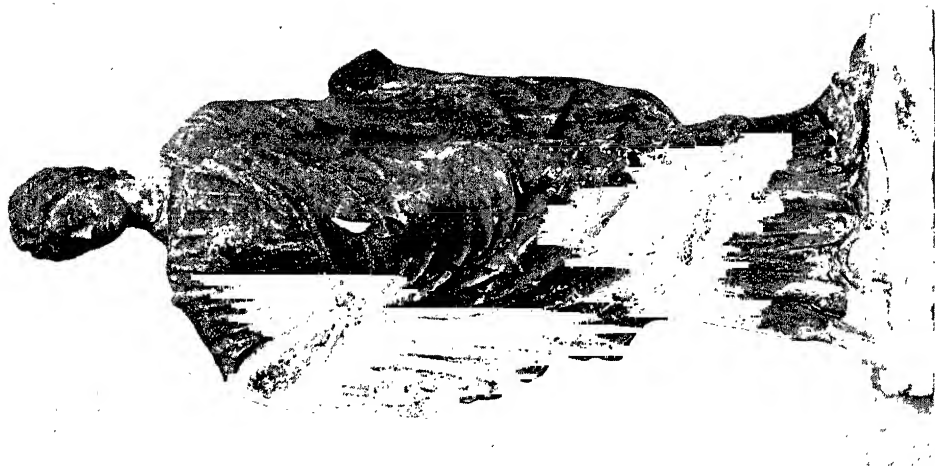
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IX. EGYPTIAN STELAE





X a. INSCRIPTION OF NEKTANEBES I



X b. TANAGRA FIGURINE FROM  
BABYLON

the name of King Nakhtenēbef, who is now known to be Nektanebes (Nectanebo) I, the first king of the XXXth Dynasty (378-361 B.C.) (Plate X *a*).

Other Egyptian objects, not illustrated, are a portion of an historical inscription of Seti I (*c.* 1310 B.C.), describing war in Syria, which he poetically calls 'the labour of Munt' (the war-god); and a seated limestone figure of Hetithy, scribe of the temple of Anḥur and a steward of the House of Rameses II, holding figures of the deities Anḥur and Meḥit. The inscriptions are well cut in an unusual style and the prayers are of an unusual type (*c.* 1270 B.C.). A fine wooden bed of the XVIIIth Dynasty has also been acquired, and two faceted balls, one of blue faience the other of alabaster, bearing on each facet a Greek letter, which were used in some game (late Ptolemaic period). Of the Coptic period are three bronze pectoral crosses and a slate mould for a metal cross, illustrated on Plate XI. Each of the crosses bears roughly incised the bust and name of a saint.

Among Babylonian acquisitions (not illustrated) may be mentioned a stone gate-socket of Kadashman-Enlil, a Kassite king (*c.* 1400 B.C.), and a clay cone of Entemena, patesi of Lagash (*c.* 2800 B.C.), with an important inscription. H. R. H.

#### 14. A TANAGRA FIGURINE FROM BABYLON.

A 'TANAGRA' figurine on painted terracotta, of a woman, has been acquired which, although of no particular interest as a Greek antiquity, and not in a very good state of preservation, is nevertheless of value as the largest and best Greek figurine ever found in Babylonia. For it comes from Babylon. As the finest Hellenic pottery figure yet found in Mesopotamia it is therefore of considerable interest to students of the sudden change from native Babylonian to Hellenistic culture and religion about the third-second century B.C., which contrasted in its revolutionary character so strangely with the long and slow process (never in fact completed) of the permeation of the obstinate native culture and religion of Egypt by Graeco-Roman ideas. The figurine is 10½ in. (27 cm.) tall (Plate X *b*). H. R. H.

## 15. CHINESE PORCELAIN FROM PEKING.

AMONG the purchases made in April for the Department of Ceramics and Ethnography were ten pieces of Chinese porcelain secured by the Keeper in Peking last autumn. They are all useful study specimens, and one at least has considerable aesthetic attraction. It is a saucer dish with the brilliant red glaze which the Chinese call *chi hung* or sacrificial red, a colour specially associated with the Hsüan Tê period (1426-35) of the Ming dynasty. The material and finish of this dish closely resemble those of the marked Hsüan Tê red porcelains in the Palace Collection at Peking.

Several of the other pieces were similarly chosen for their obvious relationship with specimens in the Imperial Collections. I allude to the collections in the northern part of the Forbidden City which are believed with good reason to include the private collection of that great imperial connoisseur, Ch'ien Lung, who reigned from 1736 to 1795. These collections consist chiefly of Sung, Yüan, and Ming wares; and it is clear that those specimens which bear date-marks of the Ming reigns must be of great interest to the ceramic historian of to-day.

Among our acquisitions is a bowl with lotus scroll design in mottled blue and the Hsüan Tê mark, which may well have been part of one of the palace services, so exact is its likeness to the pieces preserved in the palace. Similarly two saucer dishes with five-clawed dragon designs in blue and the same mark, and another with the mark of the Hung Chih period (1488-1505), must have formed part of old imperial services. The same relationship can be established for a little goblet-shaped wine-cup with the Ch'êng Hua mark (1465-87). It is delicately painted in thin enamel colours—green, yellow, and tomato red—over underglaze blue, with a design of lotus flowers and formal clouds. This kind of painted decoration, which the Chinese call *t'ou ts'ai* or bean enamelling, was much used by the porcelain makers of the Yung Chêng period of the eighteenth century: but like most of the later processes it has proved to have originated in the Ming dynasty.

There are two other of these goblets, or stem-cups (*pa pei*) to give them their Chinese names, in our purchase. One is of fine white porcelain with three slightly raised designs on the exterior in



XI. COPTIC CROSSES



brilliant underglaze red, representing the three symbolical fruits (*san kuo*). These are usually the peach, pomegranate, and finger-citron, which symbolize respectively the three abundances of years, sons, and happiness. But the third fruit is often varied, as in the present case, and in place of the finger-citron we have a fruit of less distinctive outline which may be an orange or a persimmon. An interesting feature of this cup, which is probably of fifteenth-century date, is a dragon design faintly traced in white slip under the glaze inside the bowl, which the Chinese describe as *an hua* or secret decoration. A third stem-cup may belong to the preceding century. It is of coarser porcelain with a thick and rather matt glaze, on which are painted pale, iridescent enamels—green, yellow, and tomato red with touches of vivid turquoise blue. The subject is landscape with figures of sages or poets, among whom one recognizes the drunken Li T'ai-po by the wine-skin on which he reclines. The enamels of this piece recall the peculiar thin iridescent colours used on the late Sung Tz'ü Chou stonewares, of which a specimen was acquired with this series. Last, but not least, is the bowl of a tazza with red dragon designs on a coffee-brown glaze and the mark of the Chia Ching period (1522–66). It is a type of decoration of which we have not yet seen another example. Several of the objects described above are illustrated in the May number of the *Burlington Magazine*.  
R. L. H.

#### 16. AN ARMORIAL MEDALLION.

SMALL enamelled shields of arms of the fifteenth century are of frequent occurrence, and were used to adorn the horses of nobles; but the present example is of exceptional size and too delicate for such a purpose. It probably dates from the thirteenth century, and may have been affixed to furniture, as there are four small holes in the openwork frame. The shield itself is 3.3 in. high with a red enamel ground intact and castles reserved in the metal (*gules, semée of castles or*). On the three sides are openwork dragons with blue glass eyes, in a circular frame of gilt copper, the style of the animals resembling that of the silver seal of Fitzwalter, who died in 1235. There is nothing in the workmanship against an English origin, but

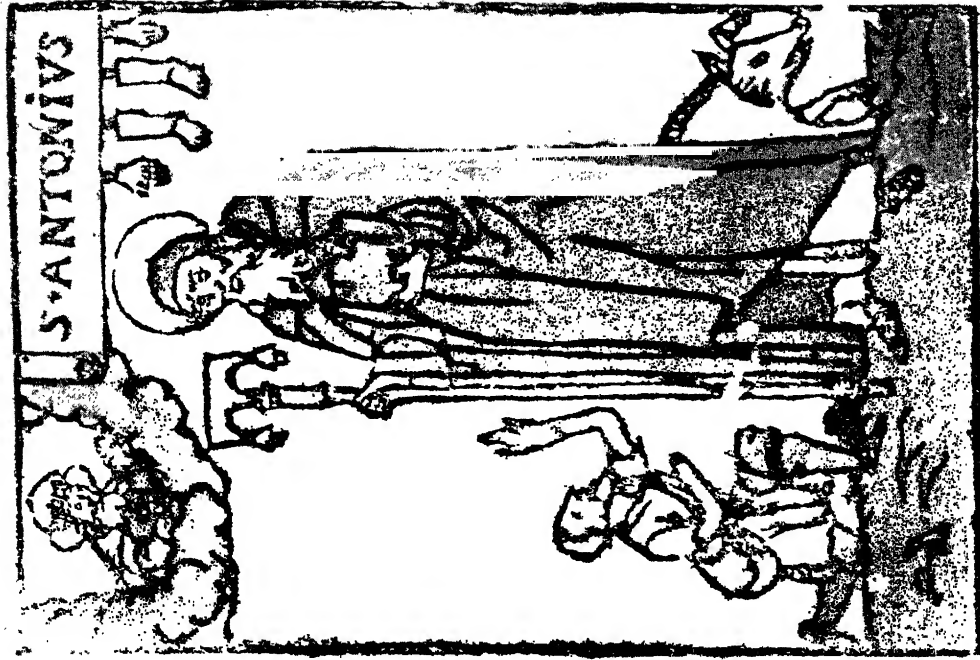
the coat is a foreign one, and may be connected with Poitiers; Alfonso, count of Poitiers (d. 1271) and brother of St. Louis of France, is credited with a similar coat. It was, however, certainly found in England, about fifty years ago, in a field at Hoddesdon, Herts., and was preserved in the farmer's family till its sale by auction in February. R. A. S.

## 17. TWO EARLY GERMAN PRINTS.

TWO interesting fifteenth-century German prints have recently been acquired. *St. Anthony*, Schreiber 1227, a coloured woodcut of the end of the century, given by Mr. H. Van den Bergh, (Plate XII *a*) is a well preserved impression from a block of which the only specimen hitherto known was the very weak and worn-out impression that the Department already possessed. The other (Plate XII *b*) is a fragment (half only) of a fine and interesting print in the 'dotted' manner, which is a free copy in reverse from the rare line engraving of the *Adoration of the Magi* (B. 1) by the Master I. A. of Zwolle, which is itself in the Department. The copyist has reproduced rather closely the principal figures, the Virgin and Child, St. Joseph, and the negro king Balthasar, with curly hair, but he has taken liberties with the background, having introduced a group of angels on the roof of the stable and substituted for a group of horsemen which, in the original, can be seen to the left on a road, an owl in a tree attacked by other birds. The fragment (241 × 99 mm.) when found was attached to a piece of fifteenth-century bookbinding of wood and leather, which had split in two vertically, and the other half is lost. It is coloured red, green, and yellow, and has a wide margin on the sides not torn.

Hitherto quite unknown, it has been discovered just in time to be described (as No. 2203 *b*) in the supplementary volume of Professor W. L. Schreiber, who attributes it to 'The Master of Jesus at Bethany', and in a supplement to the seventh volume (now in the press) of the *History of Engraving in the Fifteenth Century* by Professor Max Lehrs, describing among others the work of the Master I. A.

Another work of the same period is an anonymous pen-and-ink drawing of the *Martyrdom of St. James* by a German (Nuremberg?) artist of about 1480, whose stylistic affinities have still to be more



XII a. ST. ANTHONY, GERMAN WOODCUT,  
XV<sup>TH</sup> CENTURY



XII b. ADORATION OF THE  
MAGI, 'DOTTED' PRINT





XIII. STUDY OF ARMOUR, BY DICKSEE

precisely determined. It is a work of much character and represents an uncommon subject. C. D.

#### 18. PRINTS AND DRAWINGS: MISCELLANEOUS ACQUISITIONS.

THE Department has acquired from the Bishop of Truro a selection of drawings by old masters derived from an immense collection of prints and drawings of small value illustrating (or professing to illustrate) the Bible, which was presented many years ago to the diocese. Those chosen include a number of drawings of the early Netherlandish school, of which a catalogue is now in preparation. Besides anonymous drawings, both Dutch and of the school of Antwerp, there are specimens of Hendrick de Clerck and Hendrick van Cleef, and an *Agony in the Garden* in an extensive landscape by David Vinckeboons.

A *Susanna and the Elders* by Virgil Solis represents, with a baroque design for an altar-piece, the German school, and three panels of very secular rococo ornaments, by Pillement, the French. Italian drawings include a study of a Madonna by Sassoferrato, hitherto unrepresented in the collection, a design for an altar-piece by Il Volterrano, two little coloured views of Venice by Giacomo Guardi, and sketches by four different members of the late Florentine artist family of Dandini. C. D.

#### 19. DRAWINGS BY SIR F. DICKSEE.

MISS MARGARET DICKSEE, sister of the late President of the Royal Academy, Sir Frank Dicksee (1853-1928), has generously presented four of the finest drawings that remained in the artist's studio, including two which attracted much notice in the Commemorative group of his drawings hung in the black-and-white gallery at the Royal Academy's Summer Exhibition in 1929. These two, the study of armour here reproduced in Plate XIII (drawn from a suit of armour which was one of Sir Frank's studio properties), and a study of drapery which might be mistaken for a Leighton, have now been added to the exhibition of nineteenth-century drawings in the gallery of the Print Department. They are accompanied by a study of a nun kneeling at the foot of a crucifix, for the picture

'The Shadowed Face'. The fourth drawing is a sketch for the West Wind in a picture called 'The Mount of the Winds' (1891).

The etchings and lithographs by Whistler bequeathed by the late Mr. A. H. Studd have been added to the exhibition of recent acquisitions in the Gallery. C. D.

20. A LOST MS. OF THE *CLANRICARDE MEMOIRS*.

THE Memoirs of the 5th Earl and 1st Marquis of Clanricarde are an important source for the history of the wars of the Confederation in Ireland between 1641 and 1653. A MS. recently acquired by the Museum (Add. MS. 42063) fills up an important gap in the Memoirs, and has the additional interest of being the only MS. of any portion of them now known to exist. The Memoirs consist of letters and documents bearing on the part played by Clanricarde in the history of his time. The first part of them to be printed appeared in 1722 with a long introduction by an anonymous editor who may now be confidently identified with a certain Thomas O'Sullevane who was in London at that time. This volume covered only the period 1650 to 1652. The MS. on which it was based was offered to the Harley Library by Woodfall, the publisher, on 23 January 1753, but was not acquired. Later, in 1757, the then Marquis of Clanricarde published a fuller form of his ancestor's Memoirs, covering the periods 1641 to August 1643 and 1650 to 1654. The contents of this last portion agree with those of the publication of 1722, and were probably based upon the same MS., then in the possession of Lord Chancellor Jocelyn. The earlier portion was taken from a MS. in the possession of a Mr. Donnellan. This MS. appears to have been identical with one afterwards in the possession of the Library Company of Philadelphia, which body presented this and other MSS. of Irish interest to the British Government in 1866. The MSS. were placed in the Dublin Record Office, and were destroyed in the bombardment of the Four Courts.

The present MS. begins on 24 September 1643, and continues down to 5 September 1647, thus bridging the greater part of the existing gap. It contains the correspondence of the Marquis with the Lord

Dear Brother,

1770

I should have answered your letter sooner, but in truth I am not very fond of thinking of the necessities of those I love when it is to very little in my power to help them. I am sorry to find you are still every way unprovided for, and what adds to my uneasiness is that I received a letter from my sister Johnson by which I learn that she is pretty much in the same circumstances. As to myself I believe I might get both you and my poor brother in possession of something like that which you desire, but I am determined never to ask for little things or exhaust any little interest I may have until I can give you him and myself more effectually. As yet no opportunity has offered, but I believe you are pretty well convinced that I will not be remiss when it arrives. The King has been lately pleased to make me Professor of ancient history in a Royal Academy of Painting which he has just established, but there is no salary awarded and I took it rather as a compliment to the institution than any benefit to myself. Honours to one in my situation are something like ruffles to a man that wants a shirt. You tell me that there are fourteen or fifteen pounds left me in the hands of my cousin Lauder and you ask me what I would have done with them? My dear Brother I would by no means give any directions to my dear worthy relations at Kilmore how to dispose of money that is more properly speaking theirs than mine. All that I can say is that I entirely, and this letter will serve to witness give up any right or title to it, and I am sure they will dispose of it to the best advantage. To them I entirely leave it, whether they or you may think the whole necessary to fit you out, or whether our poor sister Johnson may want the half I leave entirely to their and your discretion. The

in my dear Brother believe me to be yours most  
anately  
Oliver Goldsmith.



XV. CHELSEA VASE OF MELEAGER

Deputy Ormonde, with the leaders of the Confederation, General Preston, and others. The book in which the documents are entered has stamped upon its back the arms of Archbishop Laud (executed 1645).  
R. F.

## 21. A GOLDSMITH LETTER.

THE Department of Manuscripts has hitherto been badly off for autographs of Oliver Goldsmith, which are indeed by no means common and are apt, in the sale room, to realize prices beyond the reach of any but wealthy private collectors. A recent accession, therefore, for which the Department is indebted to the generosity of Miss C. Meade, a great-granddaughter of Bishop Percy, is particularly welcome, quite apart from its unusual intrinsic interest. This is the well-known letter to Goldsmith's brother Maurice, a particularly fine and characteristic example of his epistolary style, in which occurs the reference to his appointment at the Royal Academy: 'The King has been lately pleas'd to make me Professor of ancient history in a Royal Accademy of Painting which he has just establish'd but there is no sallary anex'd and I took it rather as a compliment to the institution than any benefit to myself. Honours to one in my situation are something like ruffles to a man that wants a shirt.' The letter is undated, but the approximate date can be inferred from a note on the back, in which Maurice on 24 February 1770 acknowledges the receipt of a sum of £15 owing to his brother, which the latter, with characteristic generosity, in the course of his letter resigns to any member of the family who may be in need of it (Plate XIV).  
H. I. B.

## 22. AN EARLY DVOŘÁK MS.

A GAP in the Museum's collection of musical autographs has recently been filled by the purchase of an interesting and apparently unpublished work of Antonín Dvořák. This distinguished Czech composer is now represented by the autograph score of his early concerto in A for violoncello, with pianoforte accompaniment, in three movements: (a) *allegro ma non troppo*, (b) *andante cantabile*, (c) *allegro risoluto*. The Manuscript (now Add. MS. 42050), consisting of sixty-two pages, bears on the title-page the autograph

dedication to his friend Ludwig Peer, a teacher of the violoncello, and at the end the inscription 'Chvála Bohu. Dokončeno dne 30 ho: června 1865 v. 6 hod: večer. Antonín Leop. Dvořák'. It is stated to have remained in the possession of Ludwig Peer until 1903, when it passed by bequest to his pupil Ottmar Wieland, editor of the *Schramberger Zeitung*, from whom it has now been acquired.

B. S.

### 23. A CHELSEA VASE.

LORD FISHER has generously organized a fund to present to the Museum through the National Art-Collections Fund the Chelsea vase here illustrated (Plate XV). It is a pot-pourri vase, as is shown by its perforated lid, and beside it is a figure of Meleager holding the head of the Calydonian boar. Its companion vase with a figure of Atalanta has long been in the Museum as part of the Franks Collection (*Catalogue of English Porcelain*, ii. 27). The two are mentioned as follows in the Chelsea factory's sale catalogue for the year 1755:

53. A magnificent Perfume Pot, finely chased and gilt, with a figure representing Meleager and the boar's head.

54. One ditto representing Atalanta and her dog.

The figures, which are unmarked, may be ascribed to that date. They are based on an engraving after Rubens; see an article in the *Collector* for May 1930. Height 15.6 in.

W. K.

#### 24. PAPAL BULLS ON PAPYRUS.

**T**HE Museum has received as a gift from His Holiness the Pope a copy of the edition of fifteen early papal bulls on papyrus published last year by the Vatican Library with the title '*Pontificum Romanorum Diplomata Papyracea quae supersunt in tabulariis Hispaniae, Italiae, Germaniae, phototypice expressa iussu Pii PP. XI consilio et opera procuratorum Bybliothecae Apostolicae Vaticanae*'. The bulls are reproduced in full-size collotype facsimile, with transcript, and although the sheets measure  $35 \times 25$  inches, five plates are necessary for some of the bulls, so that there are forty-three plates in all.

The total number of original papal bulls on papyrus which have survived is under thirty, all of great importance for the light they throw on the evolution of the practice and style of the Apostolic Chancery. The fifteen reproduced in the Vatican edition cover the period 819-1022, about which latter date parchment superseded papyrus for these documents. The originals are preserved in Spain (10), Italy (3) and Germany (2). The remainder of the known originals are in France. It may be noted that the earliest original document of the kind in the Museum is a privilege, on parchment, of Pope Urban II, dated 1096. H. T.

#### 25. TWO UNIQUE ELIZABETHAN TRACTS.

**T**HE Museum has also received, as a gift from Dr. A. S. W. Rosenbach of New York, two sixteenth-century English tracts of national interest, both of which are unrecorded in the Bibliographical Society's Short-title Catalogue of English Books, 1475-1640, and appear to be unique. The first is 'The Joyfull Receiuing of James the sixt of that name King of Scotland, and Queene Anne his wife, into the Townes of Lyeth and Edenborough the first daie of May last past. 1590. Together with the Triumphs shewed before the Coronation of the said Scottish Queene. London. Printed for Henrie Carre . . . 1590.' The 'Triumphs' gave the Queen a foretaste of the allegorical pageantry which became a ruling passion with her in later life. The other tract is 'The taking of the Royall Galley of Naunts in Brittain, from the Spanyards and



Leaguers, with the releasement of 153. Galley slaues, that were in her: by John Bilbrough, Prentice of London, in Nouember last. Imprinted at London for Richard Oliffe . . . 1591.' This is an account of the seizure by Bilbrough and his fellow-slaves of the galley in which they served, and its conveyance to La Rochelle. A rude woodcut on the title-page pictures the seizure. Both tracts are perfect with blanks, in excellent condition and handsomely bound.

H. T.

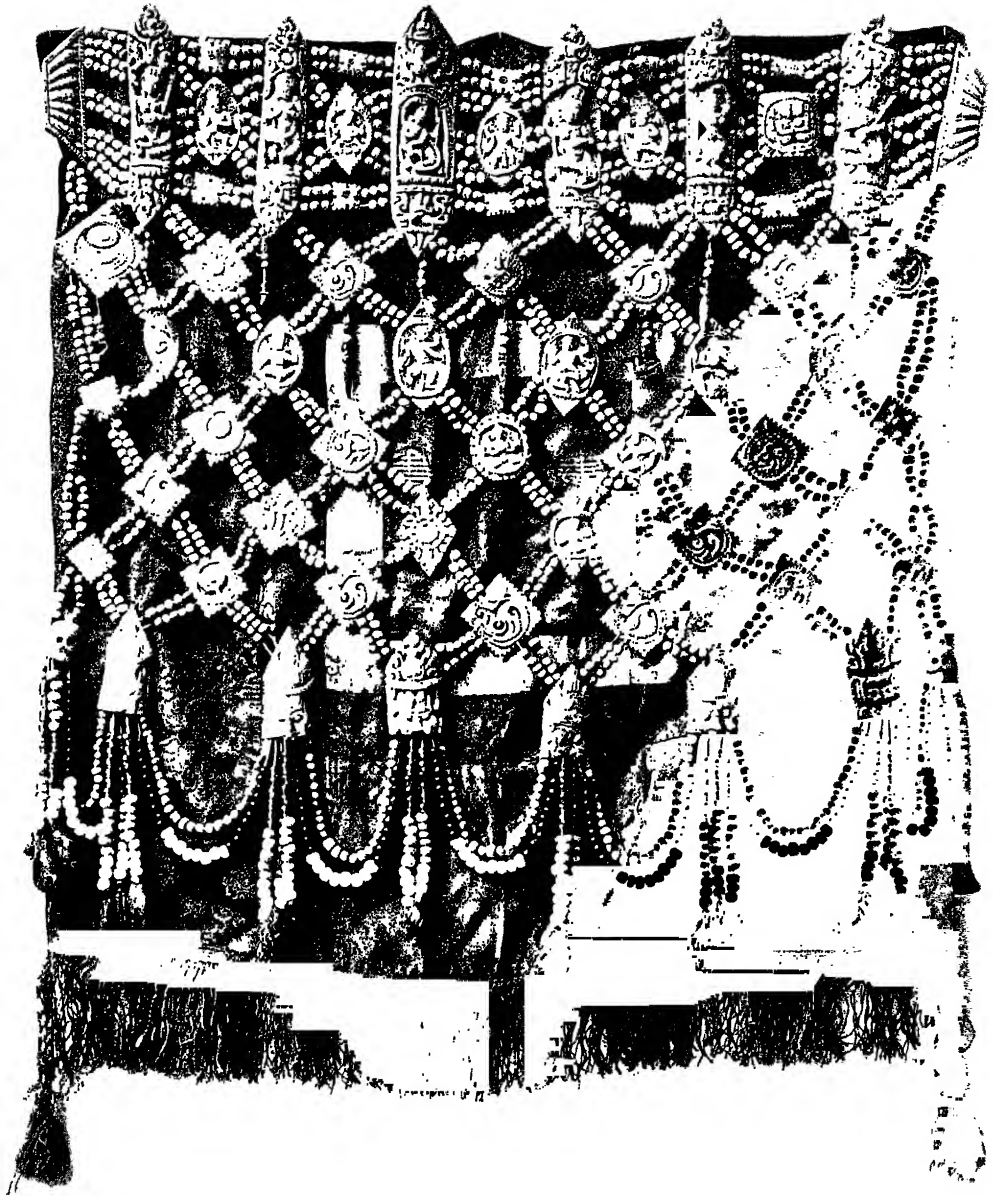
26. A WINCHESTER COLLEGE SCHOOL-BOOK.

THE Museum has acquired by purchase a copy of a rare early school-book with the title 'I. Preces. II. Grammaticalia quædam. III. Rhetorica brevis', and containing a fourth section 'Antiquæ historiæ synopsis'. It was edited anonymously for use in Winchester College by Hugh Robinson, son of the Bishop of Bangor, and was printed at Oxford by Joseph Barnes, the University printer, in 1616. The arms of the University are on the first title, those of the College on the sectional titles. Two other copies of the book are recorded, one at Oxford, the other at Winchester. The copy acquired by the Museum has at the end an autograph letter of presentation from the editor to Dr. Nicholas Love, head master of Winchester College at the time. Besides containing the grammatical and rhetorical rules and exercises of a famous school, the book has an additional interest from the prayers and graces in English and Latin for private and school use comprising the first part.

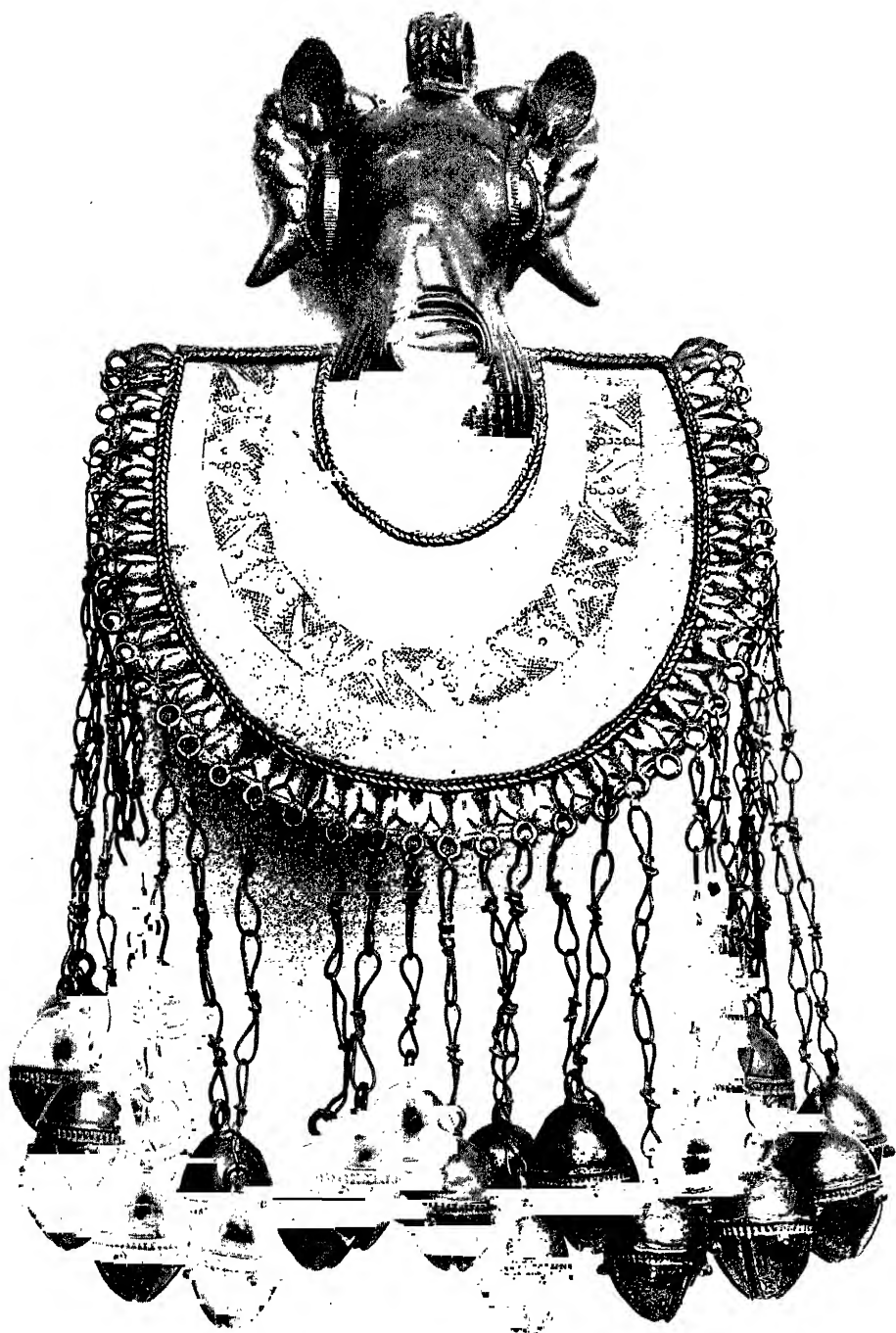
H. T.

27. EIGHTEENTH-CENTURY ENGLISH NEWSPAPERS.

THE Museum has recently filled up some of the gaps in its collection of eighteenth-century English newspapers. A few important sets recently acquired include *The Kentish Post or Canterbury News-Letter*, nos. 795-1616, 1 January 1725-31 December 1733, complete except for the volume for the year 1727 and nine odd numbers, and including a manuscript copy of the first number, for 16 October 1717; *Etherington's York Chronicle*, vol. 2; no. 56-vol. 3, no. 159, 7 January 1774-29 December 1775; *The Chelmsford Chronicle*, nos. 301-457, 3 January 1777-31 December 1779; and *The York Courant*, nos. 3121-3816, 6 January 1789-28



XVI. TIBETAN NECROMANCER'S APRON



XVII. BRONZE BREASTPLATE FROM LAGOS

December 1801. All these newspapers have become extremely rare. Of the first the Museum had previously only six numbers before 1735, of the second nothing, of the third a very imperfect early set, and of the last nothing before 1798. H. T.

## 28. A NECROMANCER'S BONE APRON FROM TIBET.

THE collections illustrating Oriental Religions have recently been enriched by an unusually fine specimen of a Tibetan 'necromancer's apron', given by Sir Robert Grey, K.C.M.G., in memory of the late Sir Valentine Chirol, K.C.I.E., who had bequeathed it to the donor (Plate XVI). It consists of a kind of lattice-work of carved bone plaquettes, connected by double strings of bone beads, and fringed at the bottom by strings of coloured glass beads issuing from demon (*Tamdin*) heads. The whole is backed with a piece of coloured Chinese silk.

Aprons of this description, called *Mi-rus-pa'i-rgyan* ('human bone ornament') are worn as part of the equipment of sorcerers and priests<sup>1</sup> of the unreformed sects of Lamaism when exorcising the demons of death and disease; and in this connexion the figures and symbols represented on the carved plaquettes have magical significance.

The central piece represents Vajra-dhara, the supreme primordial Buddha, with crossed arms holding his emblems, the thunderbolt (*vajra*) and bell (*ghanta*). The top row shows figures of Dākinīs, dancing female genii, the supposed guardians of the faithful against evil demons. One of these is surmounted by a figure of Garuda and has two Kinnaras embracing below. Other members of the Lamaist pantheon appear in a lower row. The symbols represented include the lotus leaf and flower, the crossed thunderbolts representing the foundations of the universe, the disk and crescent (*Nada* and *Bindu*) representing the elements ether and air, and several groups of five circles—a number of mystic properties frequently occurring in Buddhist categories, such as the five celestial Buddhas, the five elements, &c.

<sup>1</sup> In A. R. Heber's *In Himalayan Tibet*, p. 232, the Abbot of Hemis monastery in Ladak is depicted wearing a similar apron in the mystery play, and it is stated there that he was the only person who wore this form of ornament.

The British Museum collections contain two similar aprons, and there are several in the Indian Section of the Victoria and Albert Museum, but these differ somewhat from the present example by the inclusion of all or the majority of the eight emblems of the Buddhist faith.

H. J. B.

## 29. BRONZE ORNAMENTS FROM LAGOS.

**B**RONZE-CASTING, by the *cire-perdue* process, was introduced into West Africa by the Portuguese in the sixteenth century, and the craft was developed intensively for many years in the neighbourhood of Benin. But it was also practised elsewhere in Nigeria, though examples are comparatively rare. The Ethnographical Section has recently acquired an extremely interesting series from Lagos (excavated ten feet deep at Apapa near the lagoon), which, as a group, is probably the most important find of bronzes yet discovered outside the Benin region. The most striking object is a kind of 'breastplate', semicircular in shape, the circumference encircled by a band of openwork ornamentation, and fringed with loops, from which depend a series of cascabels attached by chains (Plate XVII). The upper edge (forming the diameter of the semicircle), is plain, and from it rises the head of a horned animal (possibly a gnu), hollow-cast in high relief, and furnished with an ornamental ring for suspension. The field of the plate is ornamented with an engraved band of geometrical pattern which follows the line of the edge. The animal's head is fashioned in a style distinct from that of Benin work, and is a remarkably forcible example of African art.

The series includes two tubular staff-mounts, one larger than the other, fitted with circular flanges, from the edges of which depend a series of cascabels, attached by chains. Other objects are two bracelets, each in two pieces, attached by a most ingenious joint, and ornamented with a design of elephant and antelope heads in high relief. Unfortunately one of these is imperfect. Also a pair of plain bangles, with pendent cascabels suspended by a rod-and-chain attachment; and two pairs of diskoid bangles with ornamental edges.

T. A. J.

### 30. OTHER GIFTS.

OTHER gifts received during the period covered by this number include the following:

Grant to Kirkstead Abbey, twelfth century, and a lease by the same, A.D. 1525, with seals, presented by the Earl of Northbrook and J. H. Baring, Esq.

Autograph MS. of Sir Edwin Arnold's translation of the 'Gita Govinda', presented by H.H. the Maharaja of Burdwan.

Facsimile of the 'Codex Gigas', presented by the Czecho-Slovak Ministry of Foreign Affairs through the Czecho-Slovak Minister in London.

Twenty-five mezzotint engravings by Mr. H. Scott Bridgwater, presented by the artist.

Catalogue of the collection of Mr. Sanji Muto, presented by Mr. Muto.

Air-photographs (49) of the battlefield of Arbela, presented by O. G. S. Crawford, Esq.

Bronze plaque by Moderno, found in Cyprus, presented by Miss Hannay.

Pottery fragments and bone and flint implements from the islands of Er Lanic and Er Yoh, Morbihan, presented by M. Z. le Rouzic.

Miscellaneous ethnographical objects, presented through the Christy Trustees.

Pottery head of a horse, Wei period, presented by Dr. O. Siren.

White porcelain dish with raised phoenix and cloud designs, Yüan or early Ming period, presented by Mr. Wu Lai-hsi.

Stone slab with Lamaistic inscription, from Tibet, presented by Lady Thiselton Dyer.

Stone celts and pottery fragments from Abyssinian sites, presented by H. S. Gordon, Esq.

Basalt 'mere' from New Zealand and obsidian flake from Mexico, presented by Miss E. A. Paine, in memory of A. E. W. Paine, Esq.

Bronze medal of Nicholas Roerich, presented by the Trustees of the Roerich Museum.

Seventy-nine rare bronze coins of the Phoenician mints of Aradus,

Berytus, Byblus, Carne, Marathus, Sidon and Tyre, second and first centuries B.C., presented by the Rev. E. Rogers.

An unpublished bronze coin of Carausius, presented by A. R. Cotton, Esq.

A penny of Henry III of the London Mint, from the dies of the assay-piece in the Royal Mint, presented by L. A. Lawrence, Esq.

Two volumes of poems by the Rev. Samuel Wesley, junior, apparently autograph, purchased with the assistance of a gift from Iolo A. Williams, Esq.

Pedigrees of the Cary family, compiled and presented by Major C. F. Cary.

Three cuttings from Italian choir-books, fifteenth century, presented by J. E. Leary, Esq.

Six miniatures cut from a 'Bible Historiale', French, early fifteenth century, presented by G. H. Hamilton, Esq.

Trial-piece of a wool-weight, with initials E.R. and a crown, supposed to date 1471-77, presented through the National Art-Collections Fund by P. A. S. Phillips, Esq.

Series of flints, Upper Aurignac period, from Zarzi cave, Southern Kurdistan, presented by Miss D. Garrod.

Series of flints from Shukbah cave, excavated by Miss Garrod in 1928, presented by the British School of Archaeology in Jerusalem.

Palaeoliths from Priory Bay, Isle of Wight; Sturry, Kent; Eastleigh, Hants; and Mildenhall, Suffolk, presented by J. P. T. Burchell, Esq.

Two bronze Spanish brooches, Early Iron Age, a Frankish buckle, and a cruciform bronze pendant, presented by W. J. Hemp, Esq.

Archaeological specimens from Nigeria, presented by H. Liddiard, Esq.

Two carved wooden figures, obtained by a naval officer at the capture of Benin City, presented by Sir John Bland-Sutton, Bart.

Stone implement from Barkly West, S. Africa, presented by Dr. L. J. Spencer.

Selected British and Continental coins, including proof set of 1911 coinage of King George V, bequeathed by H. Dundee Hooper, Esq.

Two bronze tokens of Lundy Island (1-puffin and  $\frac{1}{2}$ -puffin), issued by the proprietor, Mr. M. C. Harman.

Four forgers' clay models for casting Roman Imperial coins, presented by Sir H. Lawson, Bart.

Four anthems, apparently autograph, by Vaughan Richardson, organist of Winchester Cathedral, presented by Ralph Griffin, Esq.

Five fifteenth-century deeds relating to the Tresham family, presented by T. B. Clarke-Thornhill, Esq.

Two compotus-rolls of the lordship of Newport, Co. Monmouth, presented by Mrs. T. Body and Iolo A. Williams, Esq.

Photostats of documents in the Archives of the Indies at Seville relating to English voyages to the Caribbean, presented by Miss I. A. Wright.

Catalogue of the Meshhed Library, presented by the Persian Legation.

Forty landscape etchings by Mr. H. J. Stuart Brown, presented by the artist.

Green faience ushabti figure, presented by M. Christinaz, of Switzerland, through the Foreign Office.

Necklace of stone disk beads, predynastic Egyptian, presented by Miss M. Mounsey.

Cast of a Cretan bronze figure, about 1550 B.C., presented by Sir Arthur Evans.

Bronze head of river-god, horned and winged, archaic Greek work, presented by M. E. Chachati.

Serpentine brooch of Italian type, probably sixth century B.C.; bronze brooch, probably Italian of fifth century B. C.; enamelled brooch, probably British of second century B. C.; and two bronze seal matrices, fourteenth century, presented by C. J. R. Smith, Esq.

Stone hand-axe, found on the beach at Swanage Bay, and a Roman vase from Swanscombe, Kent, presented by H. Dewey, Esq.

Rhenish stoneware tankard, early eighteenth century, presented through the National Art-Collections Fund by J. Southworth, Esq.

Ethnographical series from Fiji, collected by the donor's husband, Sir Matthew Wood, about 1875, presented by Lady Wood.

Dagger and sheath, with silver mounts and Turkish inscription, given by the Circassian Chief Sheikh Shamil to the late Dr. Anton Tien, presented by Mrs. Tien.



Ancient beads from graves in Colombia, presented by F. V. Davis, Esq.  
Silver Mexican ear-ornaments, presented by Major Cooper Clark.  
Stone implements from the neighbourhood of Worcester, Cape Province, S. Africa, presented by J. G. van Alphen, Esq.

Selection of seventy Roman, British, Continental, and Oriental coins, including a gold unite of James I and eight Anglo-Saxon and Norman silver pennies, presented by Miss Barnston.

Selection of 135 Greek, British, Continental, and Oriental coins, presented by F. S. Moller, Esq.

Forty-one coins, chiefly of Palmyra and Laodicea in Syria, presented by the Rev. E. Rogers.

## NOTES

### A JOURNEY TO THE FAR EAST.

**I**T may interest readers of the *QUARTERLY* to hear something about the journey to the Far East which I made last autumn with Mr. Raphael, having been given special leave by the Trustees.

We started on August 10 in company with Mr. Binyon, who had been invited by a Japanese Committee to lecture on English painting and poetry, sailing from Southampton to Quebec. In Canada we stopped at Toronto to see the remarkable collection of Chinese antiquities in the Royal Ontario Museum; and we had a break of a few days in the Rockies. Sailing again from Vancouver we reached Yokohama on September 9, but only stopped long enough for a flying visit to Kamakura, where I made my first acquaintance with old Japanese temples and their treasures and with the wonderful Dai Butsu, a colossal bronze statue of Buddha, fifty feet high, and strangely impressive even to non-Buddhist eyes. Continuing the journey by sea to Kobe and thence by rail to Shimoneseki, with a stop of twenty-four hours at the sacred island of Miyajima, one of the famous beauty-spots of Japan, we crossed to Corea, where we spent a profitable nine days.

Taking train from Fusan, the port of entry, to Taikyu we then motored to Keishu, the old capital of the Sylla Kingdom (57 B.C. to A.D. 935), where we saw many interesting remains of Sylla culture both *in situ* and in the excavated finds deposited in the local museum.

We also saw the Japanese experts at work on the excavation of an old burial. We stayed at a Japanese inn in the hills about ten miles from Keishu, a convenient starting-point for visiting the shrines, tombs, and monuments of the district; and a climb of one and a half hours over the hills behind led us to the famous mountain shrine of Shekkutsu-an, where there is a splendid stone Buddha, about sixteen feet high, seated in a circular chamber with exquisitely carved bas-relief figures on the walls, each about nine feet high. This shrine dates from the middle of the eighth century and is one of the best existing examples of Buddhist sculpture of the period.

From Keishu we proceeded to Keijo (Seoul), where we spent four days inspecting the museums and monuments. There are two important museums in Seoul, the Government General Museum, in which the cream of the excavated material is stored, and Prince Li's Household Museum. Both are well arranged and full of important material for the study of Korean art. From Seoul we went north to Heijo, to see the excavated sites in that neighbourhood. These include remains of the old Chinese settlement of Lo-lang (100 B.C. to A.D. 300), and important tombs at Kosai and Shin-chi-do dating from the sixth and seventh centuries and painted inside with remarkable frescoes. The visit to Korea was an unqualified success. The climate in September is delightful, the country picturesque and interesting, while the excavations conducted by the Japanese have been so thorough and successful that the museums abound in important and well-authenticated material. The monuments throughout the country are being well cared for.

We left Korea on September 21 and travelled by rail via Mukden to Peking. In Peking we spent a pleasant but busy fortnight, a good part of it in the collections which are housed in the many pavilions of the erstwhile Forbidden City. Here is the National Museum with its large collection of ceramics, enamels, lacquer, and jade. It is well arranged and fully labelled, though the classification is of long standing and in some cases out of date. More important still is the ceramic exhibition in the northern section of the palace, which comprises the collection formed by the Emperor Ch'ien Lung (1736-95) and to which reference is made elsewhere in this number. It is dis-

played in two pavilions, one of which was, we found, in course of arrangement, show-cases having just been supplied by the generous gift of an English collector, Sir Percival David. This historic collection is of the utmost importance to the student of Chinese ceramics, and in seeing it we accomplished one of the chief objects of our journey. In another part of the palace grounds is the Historical Museum, in which the archaeological collections are exhibited. The Chinese are at last beginning to organize scientific excavations, the possibilities of which are limitless; and this museum, as the natural repository for the finds, should in time become extremely important. It already contains an interesting series of excavated objects from Külusien and from Hsin-yang in Honan.

The Forbidden City with its noble walls and guard-houses, its pavilions with brilliant glazed tiles on their roofs, its courtyards and gardens and lovely trees, and the surrounding lakes and pleasure-grounds, is a constant delight. Here one can take refuge from the noise of the city and from its hordes of pestering beggars, for the few cents' entrance fee to the grounds is enough to keep them free from the worst elements. Not that the street life of Peking is without its attractions. On the contrary, it abounds with life and amusement and it is extremely picturesque. The old-fashioned carts, the strings of loaded camels, the hawkers with their strange cries and strange goods, the costumes and the crowds in the wider thoroughfares, are full of interest; and so are the narrow streets of shops with their quaint signs and lanterns, while elsewhere we wonder at those incongruous *hutungs*, sordid alley-ways with prosaic-looking gates through which one passes as if by magic into the fairy-like gardens and pavilions of beautiful private residences.

As may be imagined, our time was fully occupied in Peking with collections public and private, shopping, and sightseeing in such places as the Temple of Heaven, the Summer Palace, the Temple of Confucius, and the Lama temple, which could on no account be missed. Still, we managed to fit in a visit to the Great Wall and the Ming tombs and to make a rapid tour by motor of the country below the Western Hills. I must add that we were hospitably entertained by our Chinese colleagues in Peking and given all possible facilities.

We left Peking regretfully on October 7 and took the Japanese steamer from Tongku to Kobe. The weather was good and we were rarely out of sight of land, and the journey of three and a half days was a refreshing interlude after the rush of sightseeing. Landing on October 11, we stopped the night at Kyoto and went by rail next day to Tokyo, a ten hours' run through interesting, and in parts extremely beautiful, country. For two hours the train skirted round Fuji-yama and we had a fine view of the sacred mountain in the red glow of sunset.

In Tokyo we began the serious part of our Japanese programme, spending much time in the museums in Ueno Park and in the University, as well as in private collections. The last-named are of great importance, and we had reason to be grateful to our Japanese hosts, who received us with delightful hospitality and spared no trouble in bringing their treasures out from their godowns for our enjoyment. Knowing our tastes they produced pictures for Mr. Binyon, lacquer and bronzes and ceramics for Mr. Raphael and myself. The wealth of Japanese collections is astounding and we soon discovered that not only Japanese art but many phases of Chinese as well can be studied satisfactorily only in Japan.

Mr. Binyon had started his work when we arrived in Tokyo. He had arranged a small exhibition of English pictures by eighteenth and nineteenth-century artists, and he gave a series of lectures on Landscape in English Painting and Poetry in a hall of the University. Mr. Binyon was already well known in Japan as a poet and a writer on Japanese art; and his lectures met with striking success. It was most gratifying to his colleagues to see the large hall filled to its utmost capacity with eager Japanese students who listened with rapt attention. The language seemed to be no barrier between him and his audience. The Japanese are particularly sensitive to literary and artistic appeals, and there is no doubt that Mr. Binyon's lectures made a great impression. His exhibition was attended by about 500 persons a day.

From Tokyo we returned to Kyoto, stopping a day at Nagoya, where the Ceramic Society entertained us with a specially prepared exhibition of Japanese pottery. We were also taken to the house of

Prince Tokugawa, who had a number of his treasures laid out for us to see.

We reached Kyoto on October 24 and spent a week there chiefly in visiting museums, private collections and temples. Kyoto and its neighbourhood abound in beautiful old temples, many of which still contain important mural paintings, screens, and sculpture. The Municipal Museum has fine collections of paintings, including many good Chinese pictures, and of Japanese pottery, Kyoto having long been a great ceramic centre. There is besides an interesting archaeological museum in the University. There are many large private collections here and in the neighbouring Osaka, and we were able to visit several of these during our stay here and at Nara.

We went to Nara on November 1 for the opening of the Shoso-in. This was the last of our main objectives. The Shoso-in is a treasure-house in which have been preserved the personal belongings of the Emperor Shomu and of his dowager Komyo († 759), besides additional objects given by the Empress Koken († 770) and the private treasures of the neighbouring Todaiji monastery deposited in 950. These collections are unique and in a wonderful state of preservation. Much of them is Chinese. The building is only opened for a fortnight (weather permitting) every year, and can be inspected only by special permission. We were fortunate in being able to see the collection in fine weather; for the Shoso-in is unlighted except by its three doorways, and the bulk of the contents have to be viewed with the help of electric torches. But even under these tantalizing conditions it was intensely interesting. Fortunately for the world of art these secluded treasures are being published in detail in an illustrated catalogue.

Of the places visited in Japan Nara appealed to me most. An imperial city in the eighth century, it still retains much of its old-world charm. The sacred deer stray from the park and wander into the town. The splendid temples in their well-kept grounds are lovely old buildings filled with beautiful Buddhist sculptures. There is a colossal bronze Buddha, larger and many centuries older than the Dai Butsu of Kamakura, but less impressive because it is enclosed by a roofed building. And there is an excellent modern museum into which have been gathered masterpieces of religious art

from outlying temples. Nowhere can Japanese sculpture be better studied. Moreover, twenty miles away is the oldest and most interesting of all the Japanese temples, the monastery of Horyuji, which was completed at the beginning of the seventh century. Itself an architectural treasure with its beautiful gateway, pagoda, temples, and halls, it possesses a number of magnificent Buddhist sculptures in bronze and wood; and round the walls of its central pavilion are religious frescoes of a beauty unsurpassed by anything that even China herself has shown us. The early Buddhist art in Japan is evidently inspired by intense religious feeling. It is profoundly moving. But there are few more gracious figures in the whole range of Eastern sculpture than the Kwannon of the 'Dream Temple' (*Umedomo*), and the Nyorin of the Chukuji Nunnery at Horyuji.

We returned to Kyoto on November 9 to see a No play; and next morning we shot the rapids to Arashiyama and saw the maples in their autumn red. My two remaining days were spent in sight-seeing in Kyoto and I sailed from Kobe on November 13. I have hardly strayed in this account beyond things of museum interest; but we did find time to see something of Japanese life and of the country, and we were initiated into the mysteries of the tea ceremony and entertained to the ceremonial lunch, and experienced every kind of hospitality. I believe this is the first time that representatives of the British Museum have gone out to study the collections of the Far East; and everywhere in China, Corea, and Japan we were given a cordial welcome both by our museum colleagues and by private collectors.

R. L. HOBSON

\* \* \* \* \*

I SUBJOIN a few lines to Mr. Hobson's notes. My time was chiefly occupied with studying paintings. I saw several private collections in Peking and Shanghai, as well as those in the two museums in the Forbidden City. But in China traditional attributions do not seem to have been subjected to the rigorous scrutiny which in recent decades has been applied in Japan: and in the case of pictures supposed to be of Sung or T'ang dates the attributions were very rarely convincing. Certainly the older Chinese painting can be studied much better in Japan, where the private collec-

tions especially are of extraordinary richness; and every facility was accorded me by my Japanese friends. The Chinese pictures in Japan are the indispensable basis for study of this most difficult subject; and I was exceedingly glad of the opportunity of at last seeing the originals of works hitherto only studied in reproductions. But there was, of course, even more to be learnt from the long array of Japanese paintings with which I was enabled to make acquaintance, and which more than ever convinced me that Japanese art is quite unjustly depreciated in Europe at the present time, from sheer ignorance of its masterpieces. The early religious art has a particular interest for any one familiar with the Stein collection in the Museum; the resemblances are often striking: but in themselves the masterpieces of this phase of Japanese art, both in sculpture and in painting, are of enchanting beauty and full of profound feeling. The scroll-paintings, again, of the twelfth, thirteenth, and fourteenth centuries, purely Japanese in style, are unlike anything else in art: the figure-drawing is amazingly modern, and for dramatic energy and vividness the scenes from the Civil Wars especially are unsurpassed anywhere. It is these schools that are the great revelation to a Western student of painting; but the later phases of Japanese art, rather more known in Europe, are also rich in glorious works. I was sometimes surprised by a masterpiece painted by an artist whom I only knew before by inferior specimens. Only in the domain of the colour-print is there little to see: Europe and America offer far more to the student of prints. I was in Japan from October 2 to December 9, and scarcely any day passed without a visit to a collection; yet there was a great deal which I had no time to see.

LAURENCE BINYON

#### THE PROTECTION OF COLOURS FROM LIGHT.

**I**T has long been known that certain pigments and soluble colours are notably affected by the action of light, especially in an ordinary atmosphere which contains the usual amount of moisture. This action, as might have been expected, has been traced to those rays of light which are chemically active. As is well known, these are the rays which have the shorter wave-lengths and which produce the

sensations especially of blue and violet. There are other rays which with even shorter wave-lengths are possessed of still greater chemical activity and are present in sunlight, yet are invisible to the ordinary eye. These are known as ultra-violet rays and have received in these days considerable attention because of their undoubted activity in various directions.

In art galleries and museums the preservation of water-colour drawings, illuminated manuscripts and tapestries from the deleterious action of light under varying atmospheric conditions has occupied the thought both of the curators and of scientific men. One of the most careful studies of this subject was published in 1888, being the First Report on 'The Action of Light on Water Colours' by Russell and Abney, in which the causes of the colour of objects, the action of light upon them and the nature of the active rays were all discussed and the full experimental details given. These experiments proved, as is indicated above, that the rays of light which are most deleterious are those of short wave-length, that is the blue, the violet, and the ultra-violet rays, and that these should be prevented from falling on any colour-sensitive object; while red, orange, and yellow rays have little if any measurable action for either good or evil.

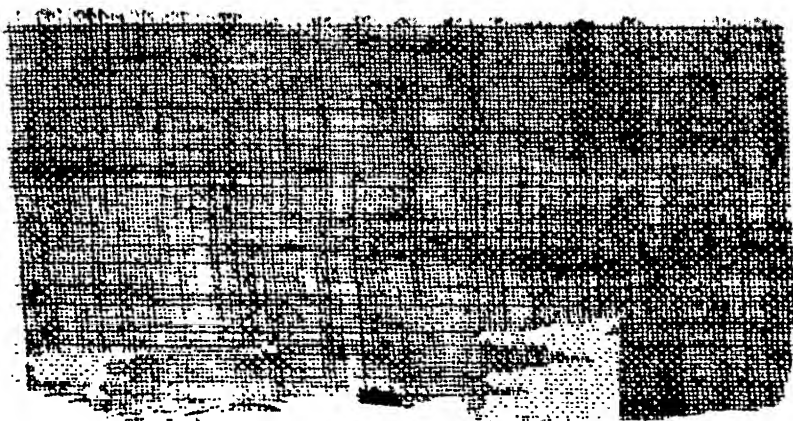
A question of great importance arises from these observations, namely, how such colour-sensitive objects are to be preserved whilst being available for general inspection and study. To place them in cases with glass even slightly tinted with orange or yellow is impossible, as none of the colours in the protected objects could be seen with any approach to truth, all the colour-ratios being changed. There seems to be but one safe remedy, and that is to arrange some form of screen to protect them from light whenever they are not actually being studied.

Let us see from what we have to protect such objects. The lighting in any well-designed art gallery or museum in which water-colour drawings are shown is always such that the direct rays of the sun never impinge on the drawings themselves and probably not even on the walls. The light comes through fairly thick glass, either in roof lights or in ordinary windows. Now ordinary clear window-glass removes from sunlight the greater part of the ultra-



violet rays and thus deprives it of much of its actinic power and therefore of its deleterious qualities. The objects exhibited are illuminated not only by the direct light through the glass but to a considerable extent by the light reflected from the walls. This light is again in this process still further deprived of its actinic rays to an extent depending on the colour of the walls and the other objects in the room. In a room well designed for the exhibition of such objects the time required even for a prolonged study of them can have no appreciable effect on the drawings, as the light to which they are exposed has had its chemical activity so much reduced. Nevertheless that such light still possesses actinic power is universally recognized, and that to an extent which may be very prejudicial, especially to the more sensitive pigments, and so may change the whole colour-scheme of a picture.

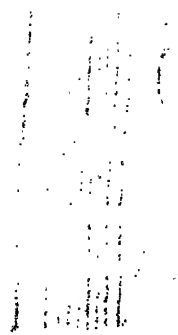
The only safe method seems to be to cover the objects with a screen, preferably of some very flexible material, which can be readily removed for purposes of inspection or examination, and which will arrest all rays possessing chemical activity. This point has naturally engaged the serious consideration not only of curators but also of interested members of the general public, who give gratuitously much advice to those in charge of the objects. Such criticisms reveal some mistaken ideas as to the scientific requirements for the purpose indicated above. To take an example, one well-known critic objected to the use of a green cloth screen and suggested that it ought to be of a yellow or red colour. His argument was that the green cloth would not only admit the bleaching rays but intensify them by excluding the mitigating red and yellow, to use his phraseology. Now why is such a curtain green to the eye? Surely it is because it is *reflecting* the green rays and not *transmitting* them. Similarly with regard to a red or yellow screen. It may be objected to this explanation that a green cloth screen does look green by transmitted light, but that does not prove that this green light comes through the substance of the green threads. The matter is fortunately very simply tested by experiment. If a piece of the material be placed in an ordinary photographic printing-frame over a piece of sensitive paper, which is blackened by any actinic rays passing through, it is



*b*

XVIII. PROTECTION OF COLOURS FROM LIGHT

*a*





found that the individual threads are quite opaque to actinic rays even after four days' exposure to brilliant direct sunlight, and that all the chemically active light comes through the interstices between the threads. This is only what a careful consideration of the structure of fine linen cloth would lead one to expect. Each thread is made up of numberless transparent green fibres, but when these are spun into a thread there are so many reflections and refractions to be met by rays falling on the thread that none get through. Enough of the green rays are reflected from the surface of each thread and pass through the very numerous interstices to give the impression that the green colour is transmitted by the material, whilst in fact it is only through the holes in it that such light comes.

A screen therefore to be a thorough protection must have no interstices, or at least as few as possible, through which light can penetrate. If after being closely woven there are interstices still visible, these ought to be filled up with an opaque paint possessing the elasticity necessary for a flexible screen. This paint need not be more than a very thin coating, as the pigment will naturally fall into the interstices of the cloth, thus filling them up and rendering the whole screen truly opaque. Very few people realize the amount of light arrested by a piece of pure white linen. This is shown in Plate XVIII*a*, while *b* shows by the white lines how completely the threads stop all actinic rays. It represents the result of the test described above with a specimen of the green cloth screen there referred to.

A. S.

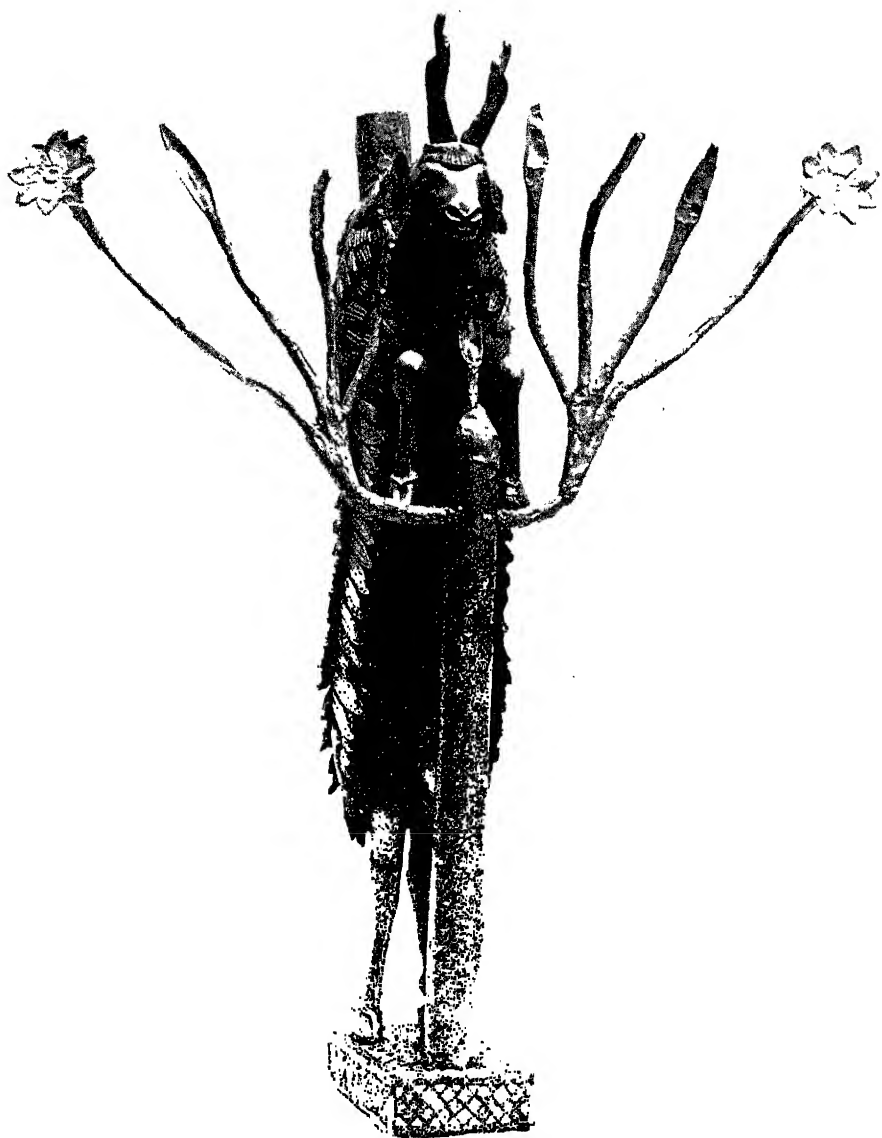
## THE ULTRA-VIOLET FLUORESCENCE CABINET.

WITHIN recent years the ultra-violet rays, so beneficially employed in medicine, have been applied also to the purposes of palaeography. When exposed to these rays different inks react differently, so that not only is it possible at times to detect additions and alterations, but a defaced or faded text may be rendered legible. What remarkable results can be thus obtained may be seen from an article, 'Deciphering Palimpsests', in *Antiquity*, June 1929, pp. 219-221, or one by Ch. Samaran in *Romania*, 1927, pp. 289-300. Ultra-violet ray lamps have for some time been employed at the Biblio-

thèque Nationale, the Bodleian Library, and elsewhere. Now, by the generosity of an American professor, who desired in this way to mark his appreciation of the conveniences for research offered by the British Museum (but who wishes to remain anonymous), the Department of Manuscripts has become possessed of an Ultra-Violet Fluorescence Cabinet supplied by Messrs. Kelvin, Bottomley and Baird. It is fitted with filter screens at both side and bottom and is provided with extra screens for special purposes. The side screen can be used for photography, the rays being directed diagonally on to the object to be photographed.

It is as yet too early to say to what extent the apparatus will assist in the reading of defaced texts. In some cases the results have been good, in others disappointing. Where such reagents as gallic acid have been used previously, the ink makes no response, and equally inert is the ink of papyri, where, the ordinary reagents being ineffective, it was hoped that the ultra-violet rays would be specially useful. There is room for much further experiment, and the Cabinet will be available for other Departments, which have their own special problems.

H. I. B.



XIX. THE GOAT CHAINED IN A THICKET, FROM UR



### 31. THE LUTTRELL PSALTER AND THE BEDFORD BOOK OF HOURS.

ON the 29th July 1929, the Book of Hours written and illuminated in England about 1415 for John, Duke of Bedford, was knocked down at auction to a bid of £33,000 made on behalf of the British Museum with money advanced by Mr. John Pierpont Morgan; and a period of twelve months began to run during which the Trustees had grace to raise not only this sum, but also the £31,500 for which the Luttrell Psalter had been bought direct for the Museum with money similarly advanced—a total (including commission) of £64,850. On the 29th July 1930, the Trustees were able to announce that this sum had been raised, and that the two manuscripts had been secured for the nation. To this satisfactory result several factors co-operated: the economical foresight of the Trustees, which had led them to accumulate a substantial reserve to meet such emergencies; the grant of £7,500 by the Government towards the purchase of the Luttrell Psalter; the self-denying liberality of hundreds of sympathizers throughout the country, not the least enthusiastic or the least self-sacrificing being those who could only afford relatively small sums; and finally and decisively the large-minded co-operation and support of the National Art-Collections Fund, which not only contributed £7,500 at the start for the Luttrell Psalter and promised £2,000 for the Bedford Hours, but at the last moment clinched the matter with a further grant of over £8,600. Truly the subscribers who have flocked to join the Fund of recent years, and so have given its Council means to act thus largely and effectively, have been benefactors of the nation—and of themselves.

To these causes of success must be added two acts of public spirit which were pre-determining conditions. First, the action of Mrs. Alfred Noyes, who, when the two MSS. had been sent up for public auction by the previous owner (or supposed owner), withdrew the Luttrell Psalter from the sale and offered it to the Museum at an agreed price. Secondly, the unequalled generosity of Mr. Pierpont Morgan, who 'forbore his own advantage' and gave the Museum and the nation ample opportunity to secure these national treasures.



The nature of Mr. Morgan's offer has been stated in a previous number of the QUARTERLY; here it has only to be added that the promptest and most generous congratulations on the completion of the purchase were received from Mr. Morgan himself and his Librarian, Miss Belle Greene.

The two manuscripts were described (with photographs) in vol. iv, no. 3, of the QUARTERLY. A reproduction of all the miniatures of the Luttrell Psalter is being prepared for a volume which it is hoped to produce in the course of next year. It may be hoped also that the Trustees will be able to publish at least the 'portrait gallery' of the Bedford book, which would be of great value for purposes of comparison and as evidence of the national physiognomy of the early fifteenth century.

A full list of subscriptions is being circulated to all contributors, with the cordial thanks of the Trustees.

### 32. THE CHESTER-BEATTY EGYPTIAN PAPYRI.

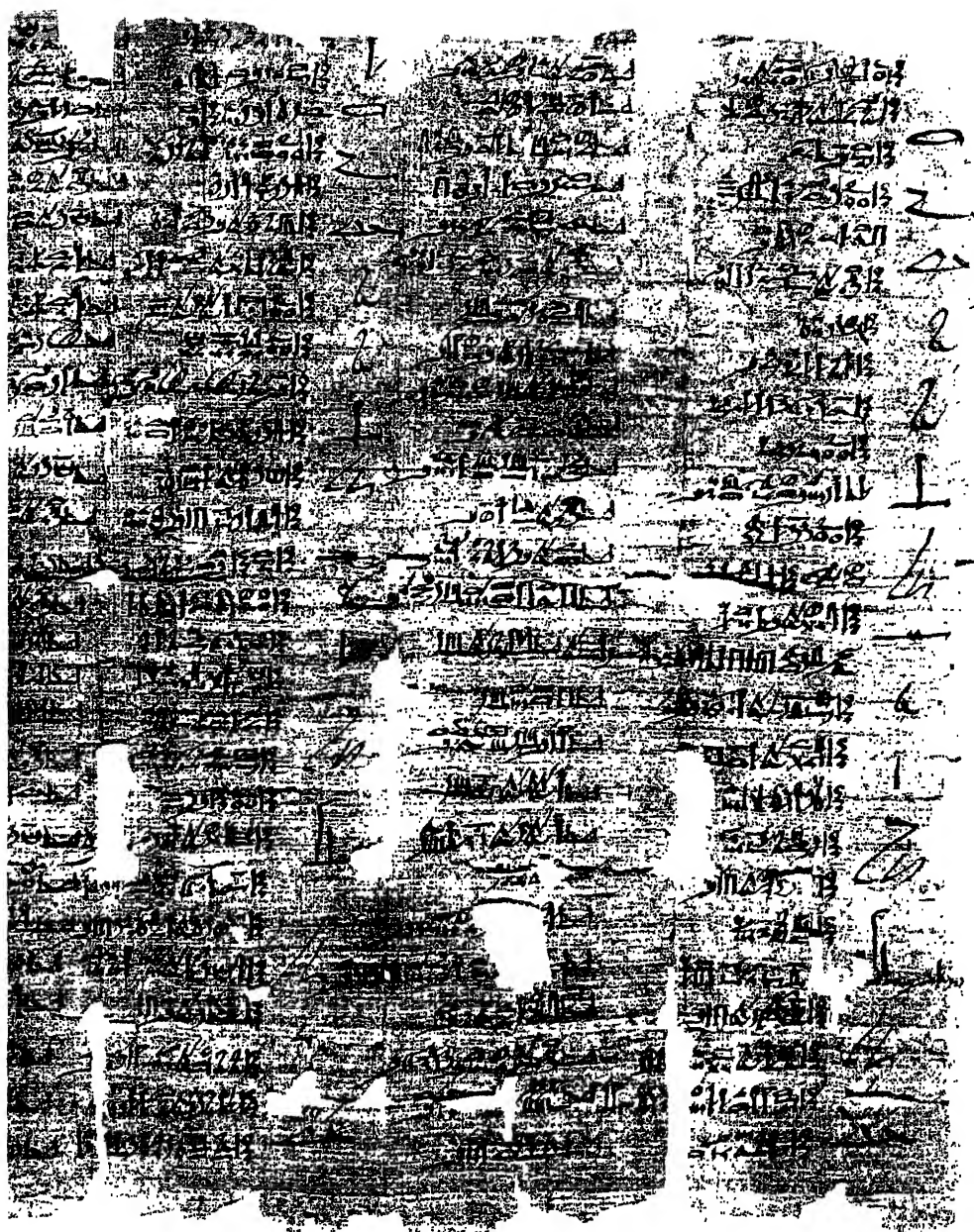
A MOST munificent gift has been presented to the Museum and a great addition made to the national treasures of ancient literature in the Chester-Beatty Egyptian Papyri: eight ancient papyri, written in hieratic in the period of the XIXth and XXth Dynasties (c. 1250-1100 B.C.) and of the greatest literary and scientific importance, presented by Mr. and Mrs. A. Chester-Beatty.

These papyri came from Thebes. Many pages of them have been destroyed, and have been reconstructed from small fragments by Dr. Alan Gardiner, Dr. Ibscher (of Berlin), and Mr. R. O. Faulkner jointly.

*Papyrus Chester-Beatty I* is retained by Mr. Chester-Beatty in his own collection of MSS.

*Pap. Chester-Beatty II* contains a tale recounting *the Blinding of Truth by Falsehood* and the vengeance taken upon the latter by the son of the former. This is the earliest occurrence in the world's literature of a tale introducing allegorical personages: talking animals or trees are known long before, but not abstract ideas personified. The story is an analogue to that of Osiris and Set.

*Pap. Chester-Beatty III* is a very freely-written MS. of large



XX. AN EGYPTIAN DREAM-BOOK  
(CHESTER-BEATTY PAP. III)



XXI. THE MAXWELL BEQUEST OF EGYPTIAN ANTIQUITIES

format, inscribed on both sides. The *recto* contains the only *Dream Book* as yet recovered from Ancient Egypt. Considerably more than a hundred dreams are enumerated, and it is stated whether the dream is good or bad and what its results will be (Plate XX).

*Pap. Chester-Beatty IV* contains laudatory *Hymns to Amen and Ra* and the usual praise of the scribes' profession, including a list of great writers.

*Pap. Chester-Beatty V. Model Letters and Magical Spells.*

*Pap. Chester-Beatty VI. Medical treatise on Diseases of the Rectum.*

*Pap. Chester-Beatty VII. Magical Papyrus.*

*Pap. Chester-Beatty VIII. Medical Papyrus.*

*Pap. Chester-Beatty IX. Ritual of the Cult of Amenhotep I*, used in his mortuary temple at Thebes: composed in the reign of Rameses II.

Of these papyri Nos. II, III, IV, VI, and VII are given by Mrs. Chester-Beatty, Nos. V and VIII by Mr. Chester-Beatty, No. IX jointly.

The British Museum collection of papyri, already one of the finest in the world, will be advanced considerably in status by this addition to its treasures. The medical papyri are certain to be of the highest interest to physicians; the Tale of the Blinding of Truth is of the greatest literary importance; while the Laudatory Hymns, the Dream-Book, and the Ritual of a Royal Cult will be of considerable interest to students of magic and religion.

The editing of these papyri for the Museum has been undertaken by Dr. Gardiner. H. R. H.

### 33. OLD KINGDOM FAIENCE AND OTHER OBJECTS: ROBERT MOND GIFT.

DR. ROBERT MOND has given a valuable set of objects of the Old Egyptian Kingdom in faience, a rare material for objects of that period. The ware is coarsely made with a thick and unequal deep blue and black glaze of Middle Kingdom type. It seems most probable that these objects are of the VIth Dynasty or later (First Intermediate period), when this kind of coarse, gritty

glaze began to be used. They came from a grave at Awlad Yahya, near Abydos; and comprise (1) a statuette of a man seated on a stool; he wears a kilt and a wig. The statuette is  $7\frac{1}{2}$  inches (18.3 cm.) high; (2) a head-rest of the usual type, 6 inches (15.2 cm.) high; (3) a large number of hieroglyphics for inlay, presumably from the stone door-jamb of the tomb in which the statuette and head-rest were found. They average 3 inches (7.7 cm.) high.

These very rare objects have been secured by Dr. Mond for the nation, not on account of their artistic beauty, which is to seek, but for their general archaeological interest, and especially their technical importance in the history of art. The seated figure mentioned above is a waymark in the history of glazed ware. It is, so far as we can see now, one of the earliest larger objects of faience. It is within an ace of being overfired and fused, and looks experimental. Its style of art is distinctly provincial, as well as crude; and reminds us of the rude sculptured reliefs of the IXth–XIth Dynasty, from which it was presumably not so very far removed in time.

Among other objects also given by Dr. Mond are a stone portrait-head of a shaven-poll'd man, of the XIIIth Dynasty, found at Byblos ( $4\frac{1}{2}$  inches (11.4 cm.) high); a fine glazed steatite cylinder-seal with the names of kings of the XIIth Dynasty,  $1\frac{3}{8}$  inches (4.3 cm.) long; and a characteristic funerary stele in limestone of the Roman period on which we see a lady in a long dress reclining on a Roman cushioned couch beneath a portico consisting of Egyptian lotus-flower columns supporting a classical pediment; in the background on a half-door of Egyptian style is a jackal figure of Anubis, looking like a pet dog. It is a typical example of the confusion of Romano-Egyptian art. There is no inscription. Height  $12\frac{1}{4}$  inches (31.1 cm.).

H. R. H.

### 34. OTHER DONATIONS TO THE EGYPTIAN AND ASSYRIAN DEPARTMENT.

MR. H. C. HOSKIER has presented a very rare little gold amulet figure of the god Amon, ram-headed, shooting with his bow. The god, who wears the *atef* head-dress, is kneeling

on his left knee and draws the bow with his right hand. The amulet is of the Roman period. It is  $\frac{3}{4}$  inch (2.2 cm.) tall.

Among other donations to the Department of Egyptian and Assyrian Antiquities may be recorded three quaint faience objects of the late period, given by Neville Langton, Esq., viz. a grotesque Negro's head, a Gryphon's head, and a figure of an Ape eating a cake: in front are three baby Apes. These faience *genre* subjects (if they can be so described) of the Egyptian potter are always interesting. The Ape figure is the tallest of the three, measuring  $3\frac{1}{4}$  inches (8.2 cm.) high.

Professor P. E. Newberry has given a cast of the colossal head (2 feet  $3\frac{3}{4}$  inches (70.5 cm.) high) of King Userkef, of the Vth Dynasty of Egypt (c. 2600 B.C.), in the Cairo Museum. The original is one of the finest-known sculptured portraits of the Old Kingdom, itself the best period of Egyptian portraiture, which was the finest portrait-art of the Ancient World. It was found at Sakkārah.

Mr. N. de Garis Davies has presented a collection of 254 Egyptian pottery funerary cones and related objects stamped with the names and titles of the persons to whom they belonged, which provide a valuable list of the chief personages at Thebes during the XVIIIth, XIXth, and XXVIth Dynasties.

Mrs. Gowan has given a group of antiquities in stone and bronze from Southern Arabia, probably of the later Roman period, including objects with Himyaritic inscriptions, rudely-carved figures, part of an alabaster frieze of horses' heads, and bronze objects of various kinds.

H. R. H.

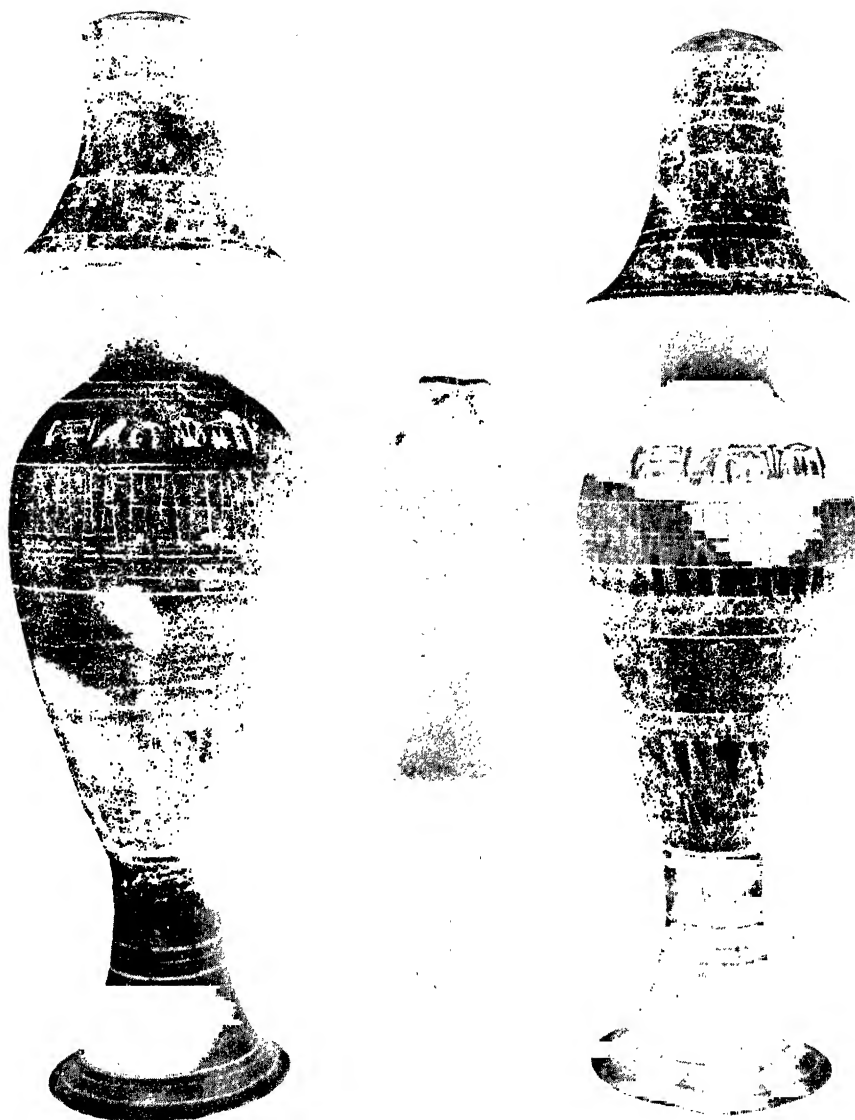
### 35. THE MAXWELL BEQUEST OF EGYPTIAN ANTIQUITIES.

IN accordance with the provisions of the will of the late Lady Maxwell, widow of the late General Sir John Maxwell, a number of Egyptian objects have been bequeathed to the Museum, including a gold cat-amulet; a silver figure of Ra' (XXVIth Dynasty); a crystal figure of Thoueris with silver head-dress; an ibis of yellow carnelian and cat of diorite (all small); a small copper or bronze figure of a squatting man (Middle Kingdom),  $\frac{3}{8}$  in. (2 cm.) high; several fine

objects of faience of the XVIIIth Dynasty; a green faience Syrian sphinx of the Amarna period,  $1\frac{3}{8}$  inches (3 cm.) high; a faience kohl-pot in the form of a papyrus-bud column (XXth Dynasty),  $3\frac{1}{4}$  inches (8.3 cm.) high; the lid of an unguent box in a fine pale blue glaze, representing a papyrus-flower (XXXth Dynasty),  $3\frac{1}{4}$  inches (8.3 cm.) across; scarabs and amulet of jasper; a scarab of Thutmosis III with design of the king being carried in the *sedia gestatoria*; stone bead with the names of Thutmosis III and Hatshepsut; steatite inkstand inscribed for Upuautemhetep son of Uzahar (Persian period); red ware vase and stand (Old Kingdom); and several fine examples of Graeco-Egyptian glass, of which the tallest vase is 7 inches (17.8 cm.) high (Plate XXI). H. R. H.

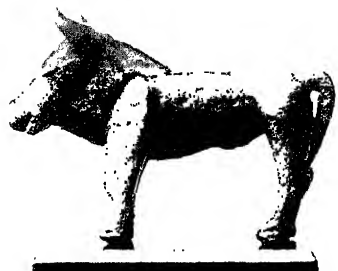
### 36. RECENT EGYPTIAN AND ASSYRIAN ACQUISITIONS.

AMONG objects recently acquired by purchase may be mentioned: (1) A painted sandstone kneeling statue of Sennefer, chancellor and controller of the treasury, holding with his hands turned palm outwards a scroll on which begins a hymn to the god Amon, continued on his kilt below. XVIIIth Dynasty, *c.* 1500 B.C.; height  $19\frac{1}{4}$  inches (48.9 cm.). (2) An inscribed XIth Dynasty fragment from Dair al-bahri; from a shrine of a priestess of the temple of Menkhetep III, of limestone painted to look like red wood. (3) A red ware funerary libation-vase, inscribed in the most ancient form of hieratic 'Hail Osiris Ukhhotep, deceased, son of Senib', which no doubt was the actual vase used at the funeral of Ukhhotep by the *kher-heb* priest. From Meir: VIth-XIth Dynasty, *c.* 2400 B.C.; height  $11\frac{1}{4}$  inches (28.6 cm.) (Plate XXII *a*). (4) Stele of Enrekhtef and Nebhetep, of crude style (XIth Dynasty). (5) A blue glaze Hippopotamus. XIIth Dynasty;  $2\frac{1}{2}$  inches (6.3 cm.) long. (6) Two tall funerary wine-jars, of painted pottery, inscribed 'Delta-Wine of the Osiris Nadjmet'. XIXth Dynasty, *c.* 1250 B.C.; height  $29\frac{1}{2}$  inches (75 cm.) (Plate XXII *b, c*). These are outstanding objects of their kind. They were formerly in the Macgregor Collection and were exhibited at the Burlington House Exhibition of Egyptian Art in 1921. (7) A number of objects of Romano-



XXII. FUNERARY VASES FROM EGYPT

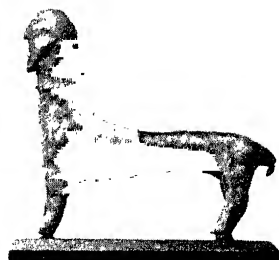




I



2



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XXIII. FIVE BRONZE STATUETTES

Egyptian faience, including a fantastic ram's head of green glaze and a ram of unusual grey and purple glaze; and (8) a small unfinished stele of Nakhthorehbe, the last native king.

From 'Iraq a large Assyrian cuneiform tablet has been secured, containing a number of specifications and directions concerning the worship in the temple of the god Ashur. These include reference to certain vessels containing provisions for the god's meals, a list of dates on which particular observances were celebrated, and directions for ceremonies in which the king and priests took part, with a catalogue of the contemplar deities. It was found at Qala'at Sherqat (Ashur), and is of the seventh century B.C. H. R. H.

### 37. FIVE BRONZE STATUETTES.

THE Department of Greek and Roman Antiquities has acquired five small bronze statuettes (Plate XXIII). Nos. 1-3 were formerly in the possession of Admiral Thomas Spratt, the Mediterranean hydrographer, and were probably obtained by him in Crete. The first is Minoan, a bull with peculiarly heavy neck and head, bowed forelegs, and small protruding tongue. Other details are carefully indicated, even to the hooves, but the modelling is clumsy and strongly plastic. The neck looks as if it had been welded to the shoulders, but its overlapping edge is really due to very accurate casting from a clay model. The style of the figure and the position of the tongue are precisely the same as in a large painted terra-cotta bull from Phaistos (*Mon. Ant.* xii, p. 127 = Bossert, *Alt-Kreta*, 116), the date of which is L.M. III b (c. 1200 B.C.). Height 4.5 cm.

The next two are more primitive in appearance but later in date, belonging to the Archaic Greek period. The square shoulders and the belt of the man (no. 2, ht. 8 cm.) may be Minoan features, but the nudity and the stance are not Minoan. He holds a club on his shoulder and has a cap-like ring on his head, probably meant for hair. His date must be about 800 B.C. The sphinx (no. 3, ht. 4.8 cm.) probably belongs to the same time, though the type is unusual so early in Hellenic art. The creature seems to be female, in spite of the beard-like point of the chin, which is cut sharp in the Geometric

manner. She wears a plain necklace and has no wings, but a pair of spiral coils in relief on each shoulder.

Nos. 4 and 5 were bought at Sotheby's Sale, 21 May 1930 (lot 373). Both are Roman versions of Hellenistic types. Eros on a rock, fishing, is Alexandrian (ht. 9.2 cm.). His cap is impressed with vertical rows of small dots. The other is a slave-boy (ht. 10.5 cm.), who carried something detachable on his head; the remaining cap is part of the figure, and evidently represents the porter's head-pad.

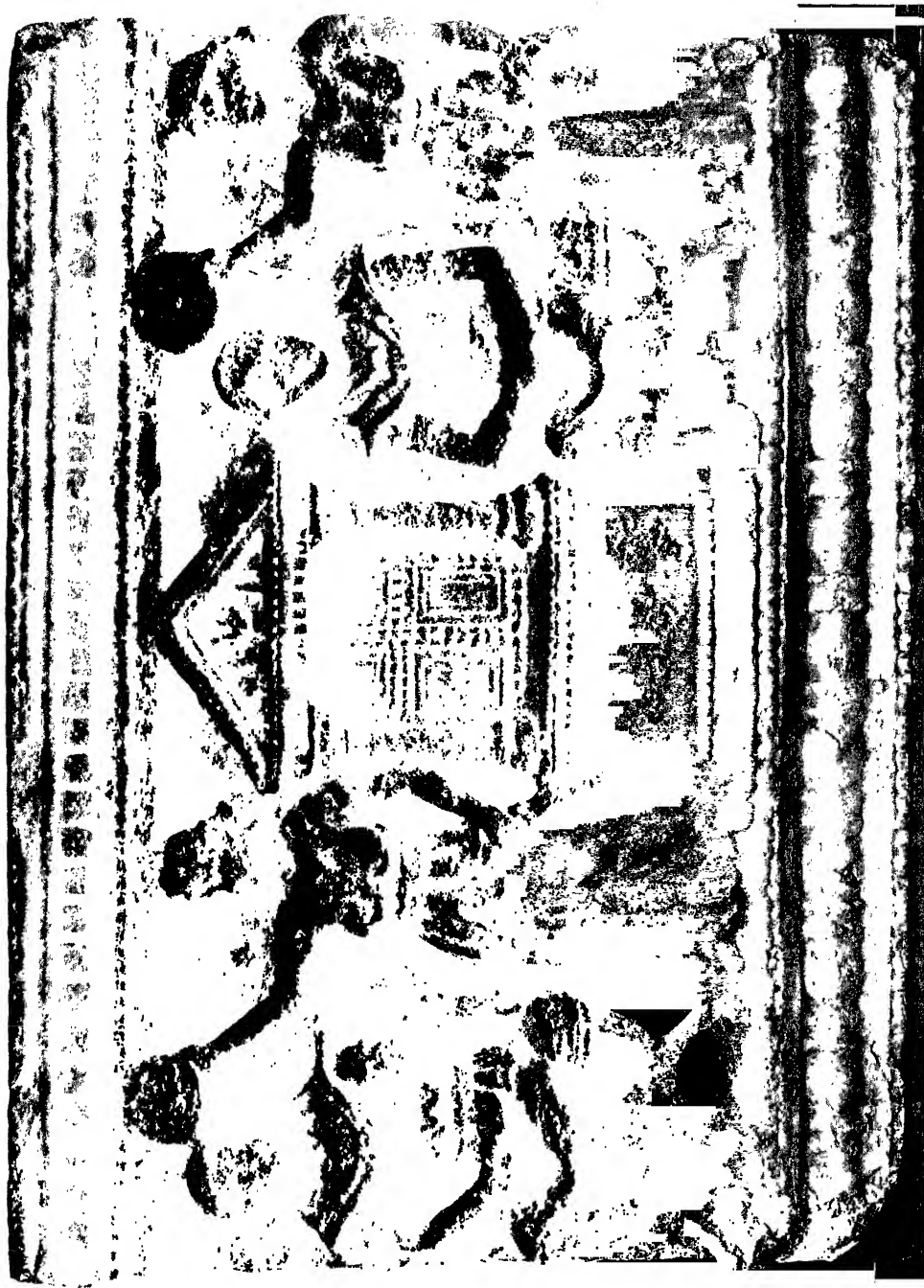
E. J. F.

### 38. A VOLTERRA URN.

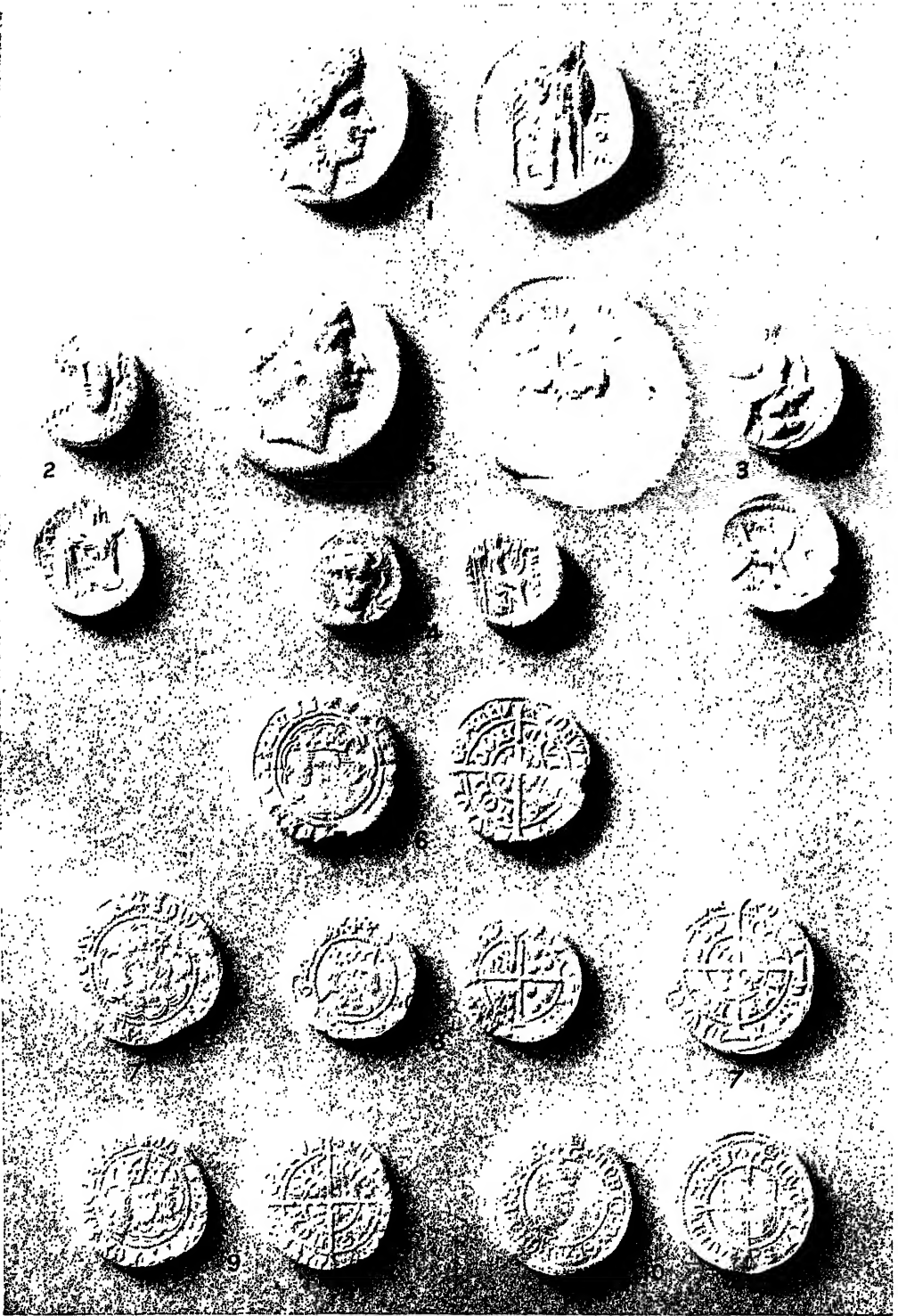
THE curious scene illustrated on Plate XXIV is a favourite topic with the late Etruscan sculptors of Volterra, but its precise signification has not been decided. In the centre is a shrine, richly adorned with carving and panelling; on right and left a young man is seated, his hands bound by thongs; and a woman or priestess stands by each man, holding a sword and pouring a libation upon his head. The subject is undoubtedly taken from some unknown Greek legend or tragedy, in which the two men figure as victims, but its identification escapes us; it probably does not represent Orestes and Pylades among the Tauri, a scene which has been identified in another group of Volterra urns.

The urn on the front of which the relief is found has recently been acquired for the Department of Greek and Roman Antiquities. It is of alabaster and measures 16 by 22 inches. It has been in this country for many years, in the Forman Collection, and with a number of similar pieces was overlooked at the dispersal of the remainder of the collection in 1899. There is no record of its finding-place, but style, material, and subject point clearly to Volterra, in northern Etruria, where in the second century before our era an immense number of similar urns were carved. The relief is of fully-developed style, with rich architectural ornament and undercut limbs; on the other hand it is still Hellenic in feeling and subject, whereas in the latest phase of Volterra subjects of native interest are preferred and the style becomes more definitely Italic. Its date is then likely to fall in the decades immediately following 150 B.C.

F. N. P.



XXIV. A VOLTERRA URN



## XXV. GREEK AND ENGLISH COINS

1. Signed tetradrachma of Aptera.      2-5. Seleucid Bronze.  
 6-10. English Silver Coins from the Wheeler Collection.

### 39. A SIGNED STATER OF APTERA.

THE signatures of engravers, comparatively numerous on coins of Sicily and Magna Graecia in the best period, are rare elsewhere. In Crete, two have long been known, Neuantos at Cydonia, and Pythodoros at Aptera and Polyrrhenium. The two artists, who worked in the second quarter of the fourth century, resemble each other strongly in style. Of Neuantos the Museum has a brilliant specimen; of the work of Pythodoros at Aptera, however, it has hitherto been perforce content with two indifferent examples. That illustrated in Plate XXV, 1, acquired by an unusual piece of good fortune for a nominal price at a recent public auction, comes to supply the want. It is probably the best of the few examples known, and, save for slight traces of over-cleaning, is in remarkably fine condition. On the obverse is a florid head of a nymph; in front of her face, in minute letters, the artist's signature *Pythodorou*, and, following on around the coin, the name of the mint, *Aptaraiōn*. (This seems to be the only specimen of the coin on which the artist's name is legible in full.) On the reverse is a warrior-hero, described as *Ptolioikos*, and doubtless meant for Pteras, the legendary founder of the city. Clad in helmet and cuirass, and carrying shield and spear, he stands in adoration before a tree—one of the many illustrations provided by Cretan coins of the survival of that tree-worship which seems to have had its roots in Minoan religion. The tree appears to be a fir.

G. F. H.

### 40. BRONZE COINS OF THE KINGS OF SYRIA.

THE rich series of Athenian coins from the cabinet of the Rev. Edgar Rogers, which that collector presented to the Museum, has recently been mentioned in these pages (*QUARTERLY*, iv, p. 34). From the same collection, but this time by purchase, the Museum has now acquired a selection of 365 bronze Seleucid coins, covering the reigns from the beginning of the dynasty until and including Antiochus III. This is a first selection, which it is hoped in the near future to supplement by series representing the later kings. The classification of the issues of these rulers depends largely on the examination of long sequences differing in their monograms and

adjuncts, rather than in their main types. The amount of new material afforded by this purchase may be gauged by the fact that it adds 129 coins of Seleucus I to 73 already in the Museum, 137 of the first two Antiochi to 96, and in like proportion for the later reigns. The new material, thanks to intensive selection by the former owner, is also in exceptionally fine condition. Finally, it includes many rarities, such as those illustrated in Plate XXV: for Seleucus I, no. 2, the sentimental facing head of Apollo (*rev.* bull's head); no. 3, the seated Apollo (*rev.* horned elephant's head). For Antiochus I, no. 4, the facing head of Athena (*rev.* Apollo seated, with lyre and tripod). The bronze coins of the Seleucidae are usually small, but the fine medallion-like piece of Seleucus II with the mounted lancer on the reverse (no. 5) is noticeable both for size and good style.

G. F. H.

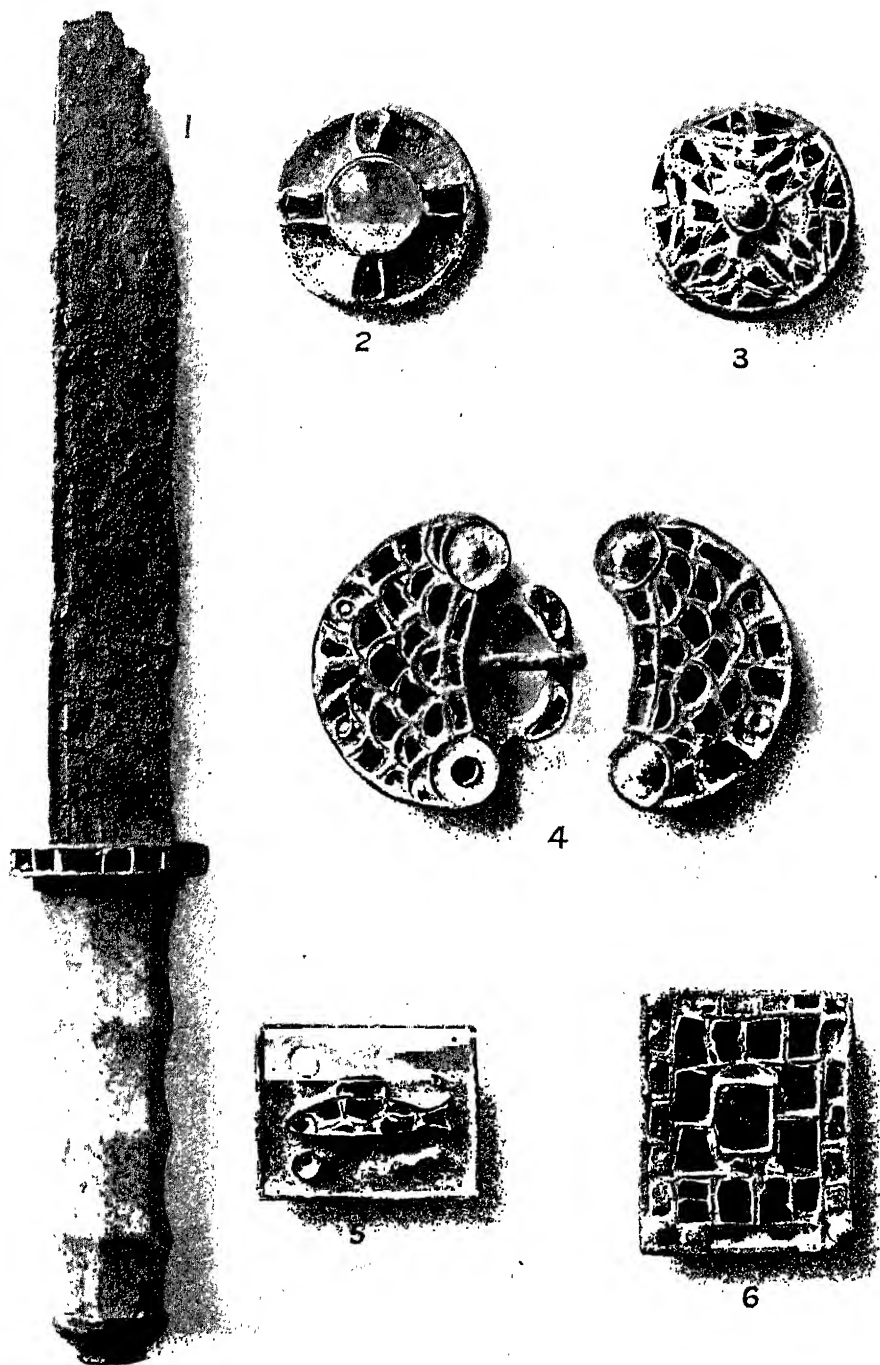
#### 41. ENGLISH COINS FROM THE WHEELER COLLECTION.

**I**N March of this year the fine collection of English coins which had been put together by Mr. Wheeler was sold by auction; it was known to contain specimens in exceptional condition and many famous rarities. The British Museum was able to secure thirteen valuable coins, which include two unique historical pieces, the Tournay half-groat of Henry VIII and the Norwich half-groat of Edward IV. The capture of Tournay in 1513 was the occasion of a small issue of coins by Henry VIII bearing the name of the captured town. Until ten years ago it was believed that the Tournay coinage consisted of groats only, of which two varieties (with and without portrait) were known. In 1919 a half-groat appeared in the sale room and was purchased by Mr. Wheeler; it has now been acquired by the British Museum. The obverse, like the English silver coins of the first issue of Henry VIII, bears the portrait of his father which was designed by Alexander of Bruchsal; on both sides a crowned T, the cipher of Tournai, forms the initial of the legend (no. 10).

In 1465 the new coinage of Edward IV, which is famous for the introduction of the gold Ryal and Angel, necessitated a large im-







XXVI. FRANKISH JEWELLERY FROM THE MARNE

(Scale about  $\frac{2}{3}$  linear.)

mediate output, and provincial mints were opened at York, Canterbury, Bristol, Coventry, and Norwich. Norwich remained in operation for three months only, from July to September 1465, but coins in both metals were struck there. The Norwich half-groat is unique; it was purchased by Mr. Wheeler at the Walters sale in 1913. It is unusually fine for a coin of this denomination (no. 9).

A half-groat and a penny of the heavy coinage of Edward IV are extremely rare coins (nos. 7, 8). The weight of the silver coins was reduced in 1464 from 15 to 12 grains to the penny; in style and in details, such as the fleur-de-lis on the king's breast and the pellets beside the crown, these coins of Edward's first issue reproduce features of the last coinage of Henry VI.

A half-groat of a very late issue of Richard II (no. 6) is the only specimen known which bears the peculiar style of lettering and portraiture which are associated with the reign of Henry IV. A Durham penny of Henry IV and a Berwick halfpenny of Edward III with one bear's head on the reverse are among other rarities purchased at the same sale.

G. C. B.

#### 42. FRANKISH JEWELLERY FROM THE MARNE.

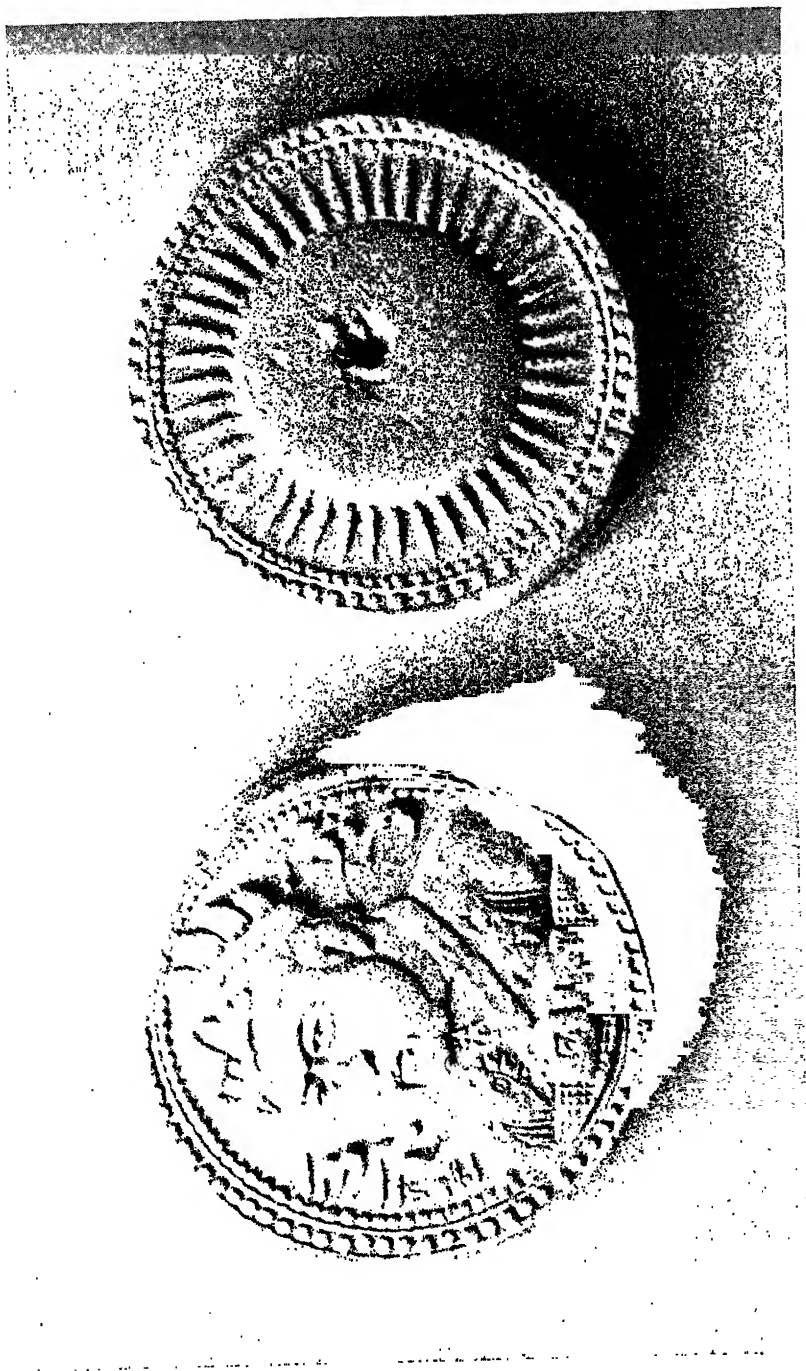
**T**HOUGH the garnet cell-work illustrated on Plate XXVI is all said to come from the Marais de Saint Gond (about 16 miles south of Épernay), there is nothing to show that all the pieces were found together or were exactly contemporary, and there is internal evidence of different dates. The neighbourhood is famous for its Early Iron Age sites (represented in the Morel Collection), but the present series dates from the sixth century A.D. and includes some exceptional forms. The knife (no. 1) has a blade of scramasax type with thick back and a groove on both faces: it is not mounted in the central line of the guard and handle. The bone grip is of Roman origin, like several from Britain, and there is the ring-and-dot pattern on a collar next the guard, which is ornamented in front with six garnet slabs. The same geometrical pattern is seen on the bronze buckle (no. 4) which is small in comparison with its semicircular plate and counterplate, both these being richly ornamented with garnet cell-work (cloisonné) in a scale pattern, interrupted by bosses

of some white material now decayed and surmounted by metal studs or garnets. A similar material appears to have been used frequently in Kent, but its nature is uncertain. The oblong girdle-plate of bronze (no. 6) has agate at the centre, surrounded by slabs of garnet and a border of lapis lazuli. The other oblong plate (no. 5) has two pierced lugs on the back, and in front a fish of garnet with a yellow eye. The fish may here be a Christian symbol as the initials of a confession of faith make up the Greek word for 'fish', and an equal-armed cross is discernible on the circular brooch (no. 3) which has a central boss of plasma: the four inner arms of the cross are of lapis lazuli, and the rest is garnet cell-work. All these probably date from the early part of the sixth century, but the circular mount (no. 2) may be nearly a century later, and has a large amethyst boss with four keystone garnets forming a cross, on a sunk ground stamped with small rings and ring-and-dot pattern. The cross as an ornamental motive is well seen on a coloured plate in Baudot's *Mémoire sur les Sépultures des Barbares en Bourgogne*, pl. XII.

R. A. S.

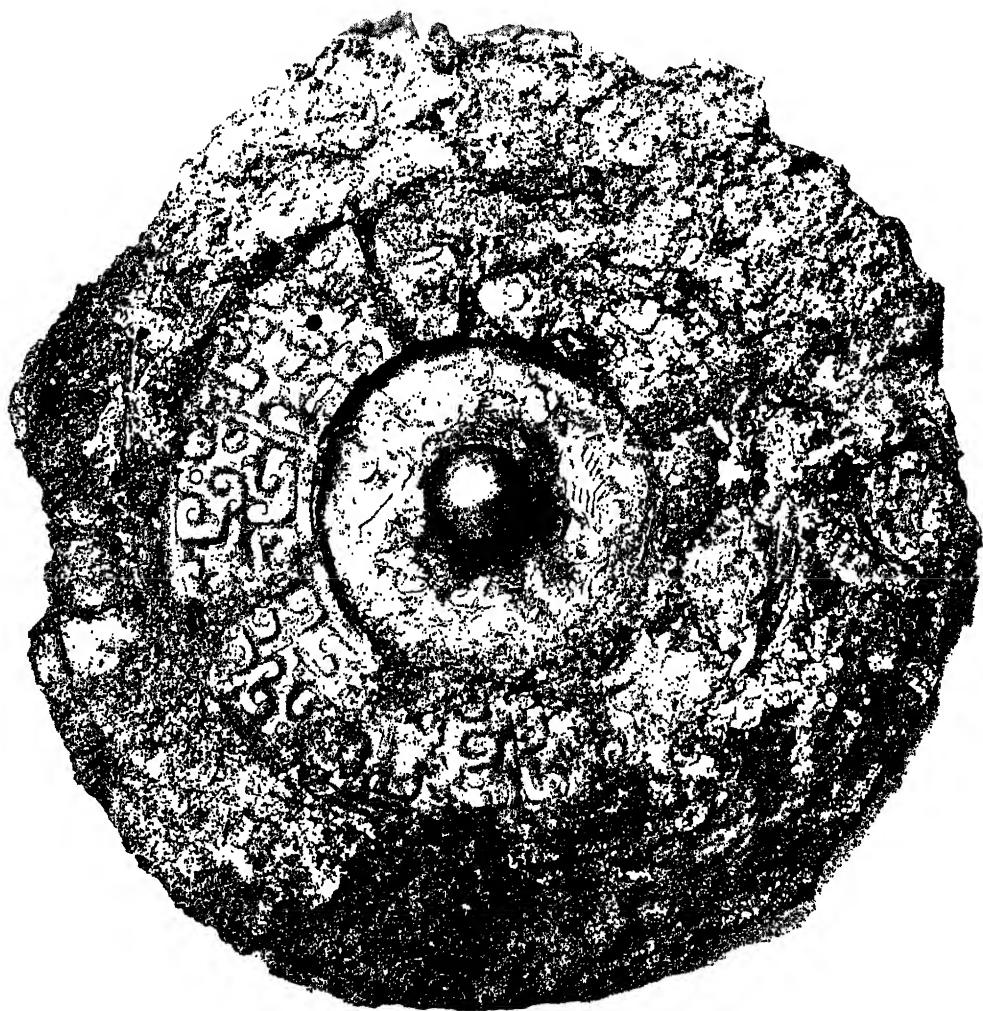
#### 43. A PORTRAIT MOHUR OF AKBAR.

FROM the National Art-Collections Fund, assisted by Mr. Henry Van den Bergh, who has so frequently shown his interest in the Museum collection of Indian coins, the Department of Coins has received a remarkable coin of the Moghul Empire. (Plate XXVII shows the coin magnified 3 diameters.) This is the unique and famous gold mohur struck by the Moghul Emperor Jahāngīr with the portrait of his father Akbar; on the obverse Akbar is represented seated at a window, as he appeared at his daily public appearance; the inscription gives the date 1014 (=A.D. 1605, the first year of Jahāngīr) and the legend *Allāh Akbar*. The reverse is the radiate globe of the sun. The coin is remarkable in bearing a portrait at all, for, in spite of Akbar's lack of orthodoxy in his later years, his coins are always of the regular Muslim type. It is further valuable as giving us an authentic portrait of the Great Moghul. Finally, its greatest interest is that it is a memorial of Akbar's experiment of founding his *Dīn Ilāhī* or 'Divine Religion'. In his *Memoirs*, Jahāngīr records his intention of establishing a religious order on



XXVII. PORTRAIT MOHUR OF AKBAR

(Magnified three diameters.)



XXVIII. CHINESE MIRROR WITH JADE RING

the lines of his father's new creed and of giving the initiates a portrait-medal as a token of membership. The initiate was admonished to honour the Sun as a manifestation of God's light and to recognize the power of Almighty God at all times. As the portrait, the sun, and the takbīr, *Allāh Akbar*, are all recorded on this mohur, it is clearly the piece Jahāngīr refers to in his *Memoirs*. He soon lost interest in this religious experiment, however, and went no farther with the institution of the brotherhood, of which this piece is the sole memorial.

J. A.

#### 44. A CHINESE MIRROR.

SIR PERCIVAL DAVID, who has given generous help to the Museum on many occasions, has now presented the Department of Ceramics and Ethnography with a Chinese metal mirror of a remarkable kind (Plate XXVIII). Its surface has suffered severely from burial, and the products of decay, partly from the decomposition of the core of the mirror and partly from that of iron and wood with which it has been in contact, have so heavily encrusted the surface that it is difficult at present to visualize its original state. Possibly further attention from the laboratory may assist in bringing this to light. So far it has only undergone a preliminary examination, which shows that it is made of 'copper or bronze, covered with gold'. 'The heavy incrustation consists of the decomposition products of the core which have exuded along the joins of the metal overlay. . . . In parts the oxides of copper have become carbonates and are of such age that they have assumed the appearance of lacquer, although in reality just shiny malachite.'

The ornamented side of the mirror has a gold plating around the central knob, embossed with birds and animal designs in a pounced ground. The motives are not yet quite clear but perhaps represent two birds and two toads, emblems of the sun and moon respectively. Round this gold plate is set a ring (*yüan*) of brownish yellow jade neatly carved with cloud patterns. On the rest of the surface there seems to be plain gold plating, but it only emerges here and there through the incrustations. What makes the mirror exceptional, indeed unique in our present experience, is the ornamentation with

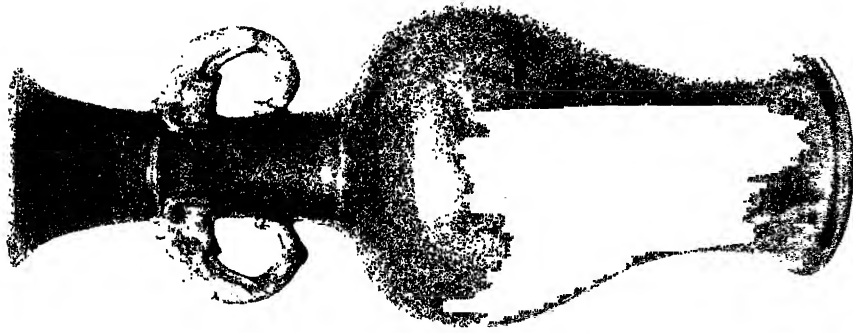
jade. Jade and metal are found in combination in ancient sword furniture and some other things, but so far not on mirrors. The jade can hardly be later than the Han period (206 B.C.—A.D. 220), and it was probably already ancient when applied to the mirror. On the exact age of the mirror it would be unwise to attempt a decided opinion until the surface has been further cleaned, but the style of the ornament indicates a date at the beginning of, or just before, the T'ang dynasty (A.D. 618–906). D. 5 inches. R. L. H.

#### 45. THE HARVEY HADDEN GIFT OF ORIENTAL CERAMICS.

**A** GENEROUS gift from Mr. Harvey Hadden has enriched our Ceramic collections by no less than sixty-eight choice specimens. They include eleven pieces which were deposited on permanent loan and reported in the *QUARTERLY* (vol. ii, pp. 18 and 46, and vol. iii, p. 62), and which are now made over as part of the gift. Six of these are Persian pottery: all the rest are Chinese, ranging through many dynasties from Han to Ch'ing.

There is a green-glazed pottery model of a Han watch-tower with guards leaning out of the upper story, with their cross-bows laid in readiness on the ledge in front of them. There are four pieces of T'ang pottery with mottled glaze, an amphora with serpent handles, two shallow cups, and a figure of a loaded Bactrian camel. The Sung contribution includes an admirable specimen of the ivory white Tingchow porcelain, a Kingtehchen dish copying the Ting ware, a small celadon green bowl of good quality, a Chün ware incense burner with lavender grey glaze, and a bottle with black glaze splashed with golden brown. A large Tzechow jar, with lotus scrolls boldly carved out of a dark-brown glaze, probably belongs to the Yüan dynasty.

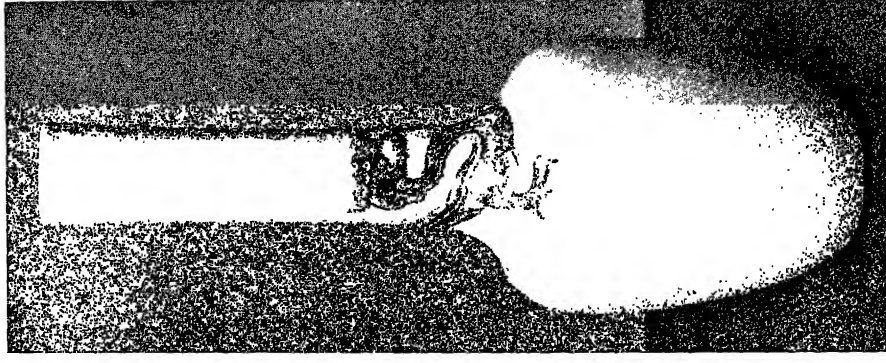
The Ming accessions are important. Plate XXIX, 1, an elegant beaker with two elephant handles, has a lovely peacock-blue glaze clouded with green; and two smaller vases of the same class have a dark aubergine-violet glaze with bands of turquoise. A pair of Buddhist lions on stands have three-colour glazes of the same character. All these pieces are of stoneware rather than porcelain. There are five



1. Ming Vase; height 13.15 in.



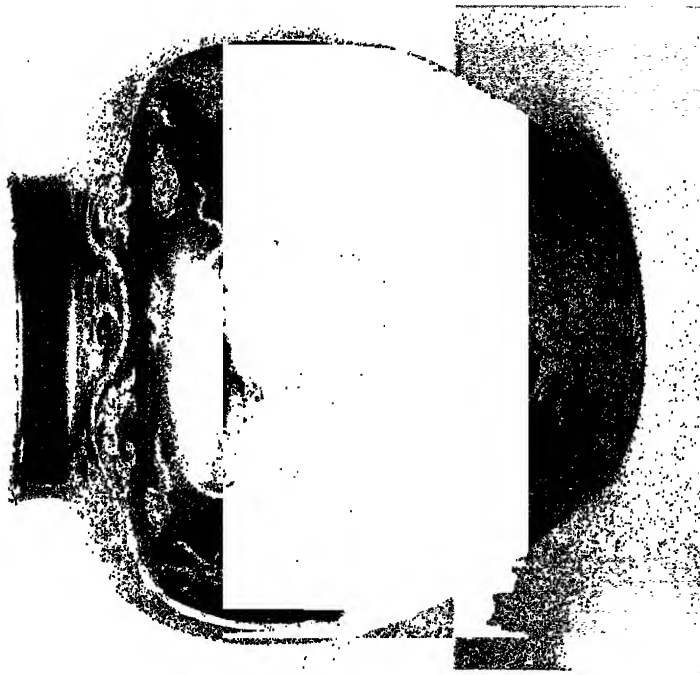
2. Late Ming Vase; height 15.65 in.



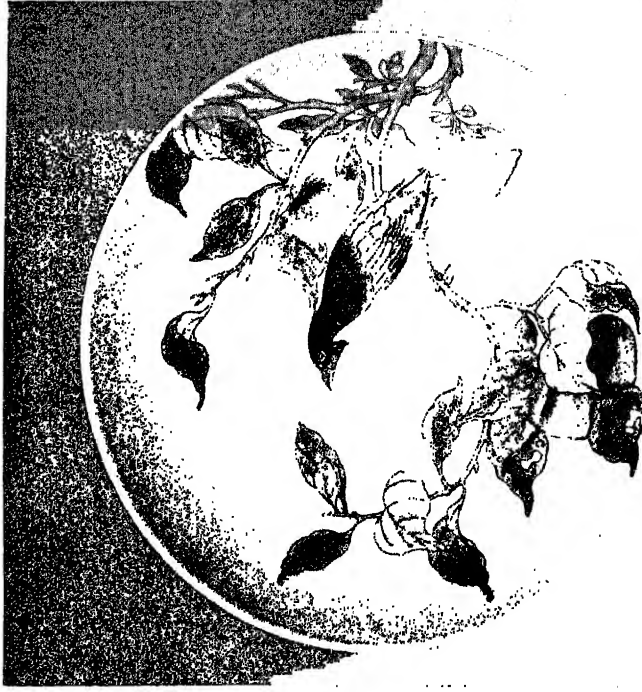
3. K'ang Hsi Bottle; height 8.4 in.

XXIX. CHINESE CERAMICS: HARVEY HADDEN GIFT





1. Ming Vase, Chia Ching period; height 8.6 in.



2. Late K'ang Hsi Dish; diameter 6.25 in.

XXX. CHINESE CERAMICS: HARVEY HADDEN GIFT

specimens of Ming porcelain. One is a lovely vase of high-shouldered baluster form with small neck and mouth (Plate XXIX, 2). Its decoration, fish and water plants, is boldly relieved in white slip on a ground of mottled dark blue. The second is Plate XXX, 1, a jar with full yellow glaze on which dragon designs are traced and the background filled in with iron-red. A fine specimen of a rare technique, it bears the mark of the Chia Ching period (1522-66). The third is a box with blue glaze of astonishing depth and brilliancy, which it would be futile to attempt to reproduce without colour. And there are two slender, square beakers with ornament outlined in threads of clay and filled in with coloured glazes.

The representatives of the Ch'ing dynasty number about thirty, several of which have been already published.<sup>1</sup> They are chiefly monochromes, a class which is otherwise not too well represented in the Museum collection; and some are of great rarity, such as the box with pale emerald green, crackled glaze, and the small vase with pale yellowish green glaze with wide crackle and a matt surface, evidently copying the Sung Ko ware. A third is a good specimen of the better known type of crackled green glaze which European collectors describe as 'apple green'. The red monochromes include a small *sang de bœuf* bottle, a delightful little brush-bath with peach-bloom glaze, and two vases with *soufflé* iron-red glaze. There are also a choice, if rather late, turquoise blue vase, a two-handled bottle with tea-dust glaze of the Ch'ien Lung period (1736-95), and two celadon vases of the K'ang Hsi period (1662-1722).

The white specimens too are notable, three small vases and a flat circular dish of that exquisite 'soft-paste', or steatitic, porcelain with faintly crackled cream-white glaze which is the Ch'ing version of the Sung Ting ware; and there is a beautiful figure of the Taoist Immortal Ho Hsien Ku made in a kindred material. The white Tehwa porcelain of Fukien is represented by a Kuan Yin figure of fine quality, a brush rest in the form of two intertwined dragons, and a helmet-shaped libation cup.

The enamelled Ch'ing porcelains are all in the delicate and refined

<sup>1</sup> R. L. Hobson. *The Later Ceramic Wares of China*. Plates 23, 48, 49, 50, 63, and 75.

style of brushwork which prevailed in the last years of the K'ang Hsi period and continued through the succeeding reign of Yung Chêng (1723-35) into that of Ch'ien Lung. It was first expressed in *famille verte* enamels, as on the lovely dish with lotus design which bears the K'ang Hsi mark, and on two saucer-dishes painted with birds on cherry boughs (Plate XXX, 2), and it was passed on to the *famille rose* which is illustrated by two dishes and a water-pot. It should be added that the saucer-dishes are further distinguished by coral red backs on which are gilt designs of archaic dragons and lotus scrolls. The water-pot, a globular vessel of egg-shell porcelain painted with a figure of the jolly, corpulent Bodhisattva, Pu-tai Ho-shang, enveloped by playful children, carries this miniature-like style to its extreme. It has the Ch'ien Lung mark.

Finally, there is a lovely white bottle (Plate XXIX, 2) with slightly undulating glaze, decorated with an archaic dragon which winds round the shoulder and neck and is coloured with underglaze blue, a piece with that undefinable something known as quality, and with a style which appeals strongly to Chinese collectors. R. L. H.

#### 46. AN ILLUMINATED RUSSIAN GOSPEL BOOK.

THE Department of Manuscripts has recently acquired a manuscript (Egerton MS. 3045) which usefully supplements its collections, since it belongs to a class hitherto very inadequately represented. It is an illuminated paper MS. of the Gospels in Old Slavonic. The illuminations have been attributed to the famous ikon-painter Rublev. This attribution seems improbable, so far as can be judged from such reproductions of Rublev's work as are accessible, but the style is good and shows distinct affinities with that of the Gospels of A.D. 1507 executed in the Nicolai Monastery at Moscow, which were reproduced in 1880-1 by the Society for Reproductions of the Archaeological Academy at St. Petersburg. To about the same period the new MS. may no doubt be assigned. It contains miniatures of SS. Matthew (see Plate XXXI), Mark, and Luke (that of St. John is lost), illuminated headpieces, initials and borders, and numerous coloured floral designs of curious forms in the margins. These last are perhaps the most interesting feature of



XXXI. ILLUMINATED RUSSIAN GOSPEL MS.



the MS., for they are apparently of a very unusual type; indeed, none of the reproductions of Russian MSS. which have been consulted shows anything at all closely analogous. H. I. B.

#### 47. PRINTED BOOK ACCESSIONS.

AT the sale of a selected portion of the valuable library of Mr. Arthur Kay of Edinburgh at Sotheby's on 26-29 May, the Department of Printed Books was fortunate enough to acquire four books of considerable antiquarian interest. The most notable is a fine copy of the very rare *Missale parvum*, a quarto volume printed by Johann Rosenbach at Barcelona in 1509. Rosenbach, the most famous of the early Catalan printers, came from Heidelberg and worked in Spain from 1492 to 1530, mostly at Barcelona, but with intervals at Montserrat, Perpignan, and Tarragona. Although a foreigner, he adapted himself to the artistic tastes of the district, and his productions—including a number of liturgical books—display strong local characteristics. The *Missale parvum* is a handsome specimen of his liturgical work, printed in red and black, with heavy ornamental capitals and borders on some pages, the printer's mark beneath the colophon, and a large crucifixion cut facing the opening of the Canon; a supplementary tract on the difficulties occurring in the celebration of Mass has a smaller crucifixion cut surrounded by woodcut borders. The whole book is a typically dignified specimen of Rosenbach's work, and forms an important addition to the Museum's set of his impressions. These now number eight, four printed in the fifteenth century and four in the sixteenth, all of them at Barcelona.

Two of the four purchases are of Scottish interest. The more important of these is a good copy of *The Essaies of S<sup>r</sup> Francis Bacon Knight* . . . Edinburgh, Printed by Andro Hart, 1614. This fills a notable gap in the Museum series of Bacon's Essays, as it is the first edition to be printed in Scotland. It is a neatly printed, small octavo volume. Only two other copies are known, one in the National Library of Scotland, and one in the Cambridge University Library. The second Scottish volume is a rare Latin treatise of a religious character by Daniel Tilenus entitled *Parænesis ad Scotos*,

*Genevensis disciplina zelotas*, and printed by Edward Raban at Saint Andrews in 1620. It is a small octavo, interesting typographically as having the recto of the first leaf and the verso of the last leaf covered all over with rows of lace-work printer's flowers. Only three other copies are known, all of them in Scotland.

The fourth book is a large copy in very good condition of Ovid's *Metamorphoses*, printed at Parma in 1480. This is a handsome folio edition of the Latin text, with summaries of the various fables by Domitius Calderinus, printed by Andreas Portilia, the first printer at Parma, apparently as part of an edition of the whole works of Ovid which was never completed. The Museum now possesses all the three parts known to have been issued. H. T.

#### 48. THE GRENVILLE PAPERS.

SOME 500 original letters from the correspondence of the Grenville family, principally Richard Grenville, Earl Temple, and his brother George Grenville, for the years 1767-77, form a useful supplement (Add. MSS. 42083-42088) to the rich collection of eighteenth-century papers in the Department of MSS. Included is also the political diary of George Grenville, 1761-8, for most of which time he held important offices. The material has long been accessible to the public in the four volumes of *Grenville Correspondence* published by Murray in 1852, the present letters appearing, in whole or in part, in vol. iv. For the period covered by the correspondence neither brother was in office, but of course both kept in close touch, as befitted ex-ministers and members of a powerful family, with every move in politics and in personal relations, if the two can be profitably distinguished. This forms the real interest of the correspondence. As for the actual contents, the chief question of the day, the American crisis, is amply illustrated by letters from that country giving a vivid picture of the alarming events which foreshadowed the Revolution. George Grenville, before making way for the Rockingham ministry in July 1765, had been responsible for the unpopular Stamp Act, and in the American question generally both brothers took the opposite side from their illustrious brother-in-law, the Earl of Chatham, whose famous letter to Lord

Temple of 24 September 1777, included in the collection, may bear quotation once again: 'Be the victory to whichever host it pleases the Almighty to give it, poor England will have fallen upon her own sword.'

H. J. M. M.

#### 49. LETTERS OF LORD BYRON.

**A**LTHOUGH Byron's work is well represented in the Museum in autograph manuscripts, the collections contained hitherto only one long series of his letters, those to Hanson, which, touching mainly on matters of business, gave little occasion for the display of his remarkable epistolary gifts. By the generous gift of Lieut.-Colonel John Murray a fine and characteristic series of forty-nine letters has now been acquired. These are the letters written to his friends J. C. Hobhouse and Douglas Kinnaird in the period 1817-19, which have been printed, with some omissions, in the second volume of *Lord Byron's Correspondence*, ed. John Murray, 1922. Hobhouse and Kinnaird were looking after Byron's interests in England, the one as his friend and the other as his banker, and the letters are naturally much occupied with matters of business, in particular the sale of Newstead and Rochdale, which was completed during the period. But they touch also upon most of the other interests which attracted Byron's wayward attention during this critical period of his life, the first years after his departure from England. They are mostly dated from Venice, and present a lively picture of his manner of existence there. He was at work at this time on a series of important poems: the last two cantos of 'Childe Harold', 'Manfred', 'The Lament of Tasso', 'Beppo', and the early cantos of 'Don Juan'. References to these, their progress and their reception by the public, occur throughout. So that these letters give us in Byron's own hand a vivid account of the years during which the earlier romantic poet developed into the realistic satirist of the later period. R. F.

#### 50. NEW HAMILTON AND GREVILLE PAPERS.

**L**ADY CAPEL CURE has presented to the Department of Manuscripts a number of charters, letters, and other documents which formed part of the papers of the Hamilton, Greville, and



Oxenden families. As the collection was of a very miscellaneous kind, parts of it being of local rather than of general interest, it was arranged, with the consent of Lady Capel Cure, to distribute the various portions to the appropriate repositories. The beneficiaries, besides the British Museum, are: the Bodleian Library, the National Library of Wales, the Chapter Library, Canterbury, the India Office, the Guildhall Library, London, and the Westminster Public Library; besides which a number of miscellaneous charters were taken over for further distribution by the British Record Society.

The portions of the collection taken by the British Museum (Add. MSS. 42069-42082) relate chiefly to the Hamilton and Greville families, and consist of letters, accounts, official documents and correspondence, legal and manorial manuscripts, &c., besides a collection of charters, numbered Add. Ch. 67408-67440, relating to various counties. The volume most likely to be of general interest is the first, which contains several letters from Sir William Hamilton to his nephew, the Hon. Charles Greville. One of these, dated 1 June 1785, is Sir William's reply to the famous letter of 5 May in which Greville advanced a stage farther in his ingenious scheme for transferring his mistress Emma to his uncle. Sir William is tempted, hesitates, is half-willing, but concludes: 'I do assure you I shoud (*sic*) like better to live with you both here & see you happy than to have her all to my self for I am sensible I am not a match for so much youth & beauty.' Sir William's testamentary dispositions, in which Greville took a painful interest, are several times touched on, and there are many references to his archaeological and aesthetic pursuits, including one to the Portland vase. The absorption of the enthusiast in his hobby, to the neglect of all other considerations, is amusingly illustrated by a letter, dated 22 March 1799, referring to the loss of the 'Colossus', in which Hamilton's collection was being sent to England: 'My Phylosophy has been put to the Trial by the loss of the Colossus, you give me but little hopes, but I have heard that the body *insolvent* of Adm<sup>l</sup> Shuldham has been saved from the Wreck . . . damn his body it can be of no Use but to the worms, but my Collection wou'd have given information to the most learned.'

H. I. B.



XXXII. JAPANESE PRINT WITH SEAL OF KYOSEN



XXXIII. PERSIAN MINIATURE

## 51. JAPANESE PRINTS: PERSIAN MINIATURES.

A CERTAIN number of interesting Japanese woodcuts have been acquired during the last quarter for the Sub-Department of Oriental Prints and Drawings. Among the Primitives is an unusually bold and vigorous actor-print in two colours by Kiyonobu II. Next in order of date is a delicately-coloured print of a girl by an open window listening to the cry of the birds from a reedy river-bank outside (Plate XXXII). This has no signature but bears the seal *Kyosen*. The manner is entirely that of Harunobu, and it used to be thought that this was an alternative signature of that master's. But Kikurensa Kyosen was a real person, who was an amateur of art, well known among the little societies of art lovers which flourished in the Meiwa period; one of these was called after him the Kyosen Club. It is possible that Kyosen's seal appears on this print as having suggested the subject, and the design may be by Harunobu. Two examples of Harunobu have been purchased, the most interesting being an example of the *midzu-ye*, in two colours, printed without outlines; one of a set of poets. Among the other prints acquired are two by Kiyonaga; one of these is from the beautiful series *Tosei Yuri Bijin Awase*, hitherto unrepresented in the Museum. The subject is girls walking on a windy day. By Yeishi is an oblong print of girls playing 'Ken'; and by his pupil Yeiri a large head of a woman. A triptych, very close in style to Yeishi, is by a hardly-known pupil Gokyo: this was formerly in the Hayashi Collection and is catalogued in the Hayashi sale. Toyoharu is represented by an *uki-ye* print of the battle of Ichi-no-tani, a night scene. A brilliant print on a yellow ground of a girl seated with a *samisen* on her lap is by Kunimesa, the gifted pupil of Toyokuni I, who produced few prints but all of striking design. Lastly may be mentioned one of the rare figure prints by Hiroshige in a fine impression; it is one sheet of a triptych, belonging to a series of triptychs called *Meisho Yedo Hakkei*.

A few Persian miniatures were acquired at the same time. These include an attractive group of horses in movement, of the sixteenth century (Plate XXXIII); a chained lion, and a man blowing a ram's horn (both early seventeenth century).

L. B.

## 52. DRAWINGS BY GAINSBOROUGH.

THE fine collection of Gainsborough drawings in the Museum has recently been enriched by two landscape drawings of an unusual kind and unlike any that the Print Room hitherto possessed. Both were acquired at the sale of Mr. Arthur Kay's collection of Gainsborough drawings at Christie's, on 23 May 1930, and presented by their purchasers to the Museum through the National Art-Collections Fund. 'The Revenue Cutter', here reproduced (Plate XXXIV), from the Roupell and Seymour Haden collections, described in Lord Ronald Gower's book on Gainsborough, is the gift of Mr. Gerald and Mr. Colin Agnew. The marine subject is uncommon. The drawing is in charcoal, touched with white chalk, over a grey wash which has been laid on with a broad brush, of which the strokes can be traced.

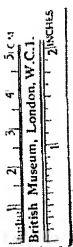
The 'Scene on a road, with two horsemen', presented by Mr. P. M. Turner, was admired at the Gainsborough exhibition at Ipswich in 1927 and at the exhibition of British Art at Brussels in 1929, and has been reproduced by the Vasari Society. The dark silhouettes of riders and trees are seen against a pale silvery blue sky, flecked with dark clouds, and there is another touch of colour on the pale brown road, completing a simple but beautiful harmony of quiet tones. C. D.

## 53. PORTRAIT DRAWINGS BY SIR JOHN MELLOR.

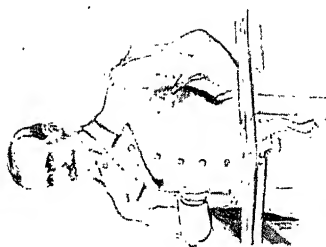
MABEL, Lady Mellor, has presented a collection of portrait sketches by her husband, the late Sir John Paget Mellor, Bart., K.C.B., which falls into two parts. The first consists of drawings of the principal persons who assisted, either as prominent characters or as spectators, at the sittings of the Parnell Commission in 1889. These include, besides several sketches of Parnell himself, Michael Davitt and other Irish members, the three judges, Hannen, A. L. Smith, and Day, Parnell's counsel Sir Charles Russell, the spy Le Caron, and Richard Pigott, who confessed that the incriminating letters which he had sold to *The Times* were forgeries, and committed suicide. Among others who unconsciously sat to this keen observer were Mr. and Mrs. Gladstone, Lady Rosebery, Archbishop Walsh, Sir Henry James, Mr. Childers, and Sydney



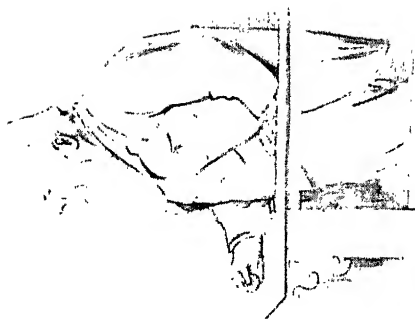
XXXIV. DRAWING BY GAINSBOROUGH: 'THE REVENUE CUTTER'



255



MAJOR<sup>E</sup> LE CARON (SPY)



Lat: 43° 15' E



Hall, the *Graphic* artist, whose drawings made on the same occasion are now in the National Portrait Gallery. It is evident that the drawings in pencil are those made on the spot, and that these are the most authentic records by Sir John Mellor's hand. In many cases he repeated the portraits in pen-and-ink and combined a number of small sketches on one sheet with a view to process reproduction. Some of these groups were published in April 1889 by the *Pall Mall Budget*. In the selection here reproduced (Plate XXXV) preference has been given to the pencil sketches.

The forty-three drawings relating to the Parnell Commission are accompanied by thirty-two portraits, drawn on other occasions, of eminent judges and barristers of the last years of the nineteenth century. Many others of this class were given at the same time to the Benchers of the Inner Temple. Lady Mellor had already presented to the Museum some specimens of her husband's skill in quite another kind of drawing, still life studies of game birds in water colour and silver-point. It was known to few, until a memorial exhibition was held after his death in 1929, that Sir John Mellor was a gifted amateur artist as well as a distinguished lawyer. C. D.

#### 54. OTHER PRINTS AND DRAWINGS.

**A**CQUISITIONS at Leipzig, which were neither so numerous nor so important as in the previous year, include, among works of the German school, an etched Madonna by Jost Amman, the 'Conversion of St. Paul' (1522) by Leinberger, Lorch's copy of Aldegrever's 'Apollo', and a fine portrait of Busbec by the same engraver; also an extremely large coloured anonymous woodcut, of about 1530-40, published by H. W. Glaser at Nuremberg, in two sheets, representing the Virgin Saints and Martyrs. This was formerly in the collection of King Frederick Augustus II of Saxony. Seven portraits by L. Gaultier and seven line-engravings by N. and R. de Launay, after Aubry, Fragonard, and others, represent the French School.

From other sources have been acquired two extremely rare woodcuts of the early sixteenth century, a 'Martyrdom of St. Sebastian' (1501) by Thomas Anshelm and 'Our Lord and the Virgin Mary



interceding with God the Father' (1512) by Urs Graf. Of the former only two or three impressions are known, and this belongs to an undescribed edition, actually dated and published at Pfortzheim, with German verses addressed to St. Sebastian in the lower margin, whereas the Berlin impression, which has been published, is undated and has German prose. It may be doubted whether the printer and publisher of Pfortzheim, Tübingen and Hagenau, whose monogram the woodcut bears, was himself also the artist. The Urs Graf woodcut is also extremely rare; the impression acquired, formerly in the Hefner-Alteneck collection, was the original of the facsimile published by R. Weigel in his 'Holzschnitte berühmter Meister' (1854).

A set of six round ornament prints by J. Androuet du Cerceau, elaborately etched with a crowd of mythological subjects, is an interesting addition to the prints of the French Renaissance, while a number of small, rare engravings by Virgil Solis have been added to the large but still very incomplete collection of that engraver's work. One of these is the 'Queen of Peacocks', the only card wanting to complete a pack of playing cards which has been a long time in the Museum.

Among modern prints, the most notable addition is that of seventy etchings and engravings by Robert Austin, R.E., chiefly in rare states, the combined gift of four donors. Specimens have also been given, by the artists and others, of the work of Julius Komjati, F. van Hengelaar, Graham Sutherland, and Edward Carrick. Mr. Otto Gutekunst has given a number of mezzotints by H. Scott Bridgwater and other modern engravers, and Sir Frank Short, R.A., P.R.E., has added three copperplates by Charles Keene, with portraits of Mr. and Mrs. Edwin Edwards, to the other plates by Keene that have been in the Museum since 1903, with the same condition attached to the gift, that no further impressions shall be taken from the plates during the present century.

A romantic drawing by Victor Hugo, representing a castle on a cliff, signed and dated 'Guernsey, 1857', is a fine specimen of the imaginative work of the great poet and amateur. C. D.

## 55. ETHNOGRAPHICAL COLLECTION FROM THE CROW INDIANS.

AN important addition to the Ethnographical collections in the British Museum is exemplified by the gift, on the part of the Trustees of the Christy Collection, of a series of personal ornaments, weapons, utensils, and ceremonial objects of the Crow Indians. The ceremonial objects include a number of 'medicine'-bags, complete with contents. These objects have always been difficult to obtain, and they are now rare, and, as the Museum collection is singularly deficient in specimens of this class, the gift is all the more important.

The Crow Indians are a Siouan tribe, forming part of the Hidatsa group. Originally residing on the Missouri, they separated from the Hidatsa within the last 200 years and migrated to the vicinity of the Rocky Mountains, where they lived the roving life typical of the Plains Indians until they were restricted to reservations. They maintained their tribal unity, and lived in a state of perpetual war with their neighbours, their principal enemies being the Siksika and Dakota.

The series fills a considerable gap in the collections representing the ethnography of the aborigines of North America, and, for the reason that Henry Christy was particularly interested in the pre-Columbian civilizations of America, the gift is as appropriate as it is welcome.

T. A. J.

## 56. OTHER GIFTS.

OTHER gifts received during the period covered by this number (May-July, 1930) include the following:

William Henry Welch 80th Birthday Memorial, presented by J. A. Kingsbury, Esq.

Cuneiform tablet in writing of the dynasty of Agadé, containing letter from Ishkun-Dagan to the king, reporting raids by the Gutian barbarians, c. 2400 B.C., presented by Dr. N. Corkill.

Pencil drawings of details of the Aeginetan pediments, water-colour restoration of the front of the Aegina temple, miscellaneous drawings of Greek architecture, sculpture, and topography, all by

C. R. Cockerell, with a parcel of his letters, presented by Mrs. F. Pepys Cockerell.

Flint implements from Rutbah and a site between Damascus and Baghdad, presented by R. Campbell Thompson, Esq.

Potsherds, first century B.C., from neighbourhood of Bavay, excavated by M. Maurice Hénault, presented by C. F. C. Hawkes, Esq.

Rhages pottery bowl, twelfth century, presented by R. Hormozdier, Esq.

Gilt-bronze figure of Buddha, in the 'earth-touching' position, from Siam, presented by Capt. V. A. Cazalet.

Pottery vase in the form of a monkey, in early Chimú style, from Peru, presented by J. R. Ogden, Esq.

Stone arrowheads and implements from the Tecka and Chubut valleys, and a large carved stone axe from the neighbourhood of Port Madryn, Argentine, presented by Dr. M. ap Iwan.

Gilt-bronze figure of Pu-tai Ho-shang, Chinese, presented by C. A. Gregory, Esq.

Two silver tankas of Sikandar of Bengal, A.H. 761 and 764, presented by Sir Richard Burn, C.S.I.

*Marvels of the East*, edited by M. R. James (Roxburghe Club publication), presented by the Club.

Anonymous narrative by a French visitor of a tour from Dover to Glastonbury in 1785, presented by M. Charles Dollfus.

Antiphoner, of exceptional size, written and illuminated in Spain in 1669, presented by J. R. Ogden, Esq.

A small collection of Jersey seals, presented by R. Mollet, Esq.

Illustrated album of Antiquities of Chosen, presented by the Government-General Museum of Chosen.

Antiquities in stone and bronze from Southern Arabia, probably of late Roman period, presented by Mrs. Gowan.

Fragments of Assyrian bricks and wall-decoration, presented by Mrs. A. Forbes.

Small bronze sphinx and limestone model boat, presented anonymously.

Fragment of bowl of red Samian ware, made in Asia Minor, first century B.C., and found in Delos, presented by Professor R. Newstead.

Latten reliquary with open-work cylindrical top surmounted by a cross, Flemish, late fifteenth century, presented by P. R. Traer Harris, Esq.

Palaeolithic and later stone implements from Kimberley, S. Africa, presented by J. A. Swan, Esq.

Jasper scraper, bone fragments, and palaeolithic flints, from sites in the Dordogne, presented by H. V. Noone, Esq.

Belgic pottery vessels found at Crookham, near Newbury, early first century, presented by A. B. S. Tull, Esq.

Five fragments of Chinese celadon porcelain found in Siam, presented by R. S. le May, Esq.

Chinese bronze sword, Han dynasty (?), presented by the Merchant Marine Insurance Company.

Blue glass bottle from Rhages, presented by Mr. and Mrs. Sidney Mawson.

Derby porcelain plate with arms of the Duke of Hamilton (1786-99), presented by F. C. Dykes, Esq.

Chain-mail coat, covered in yellow silk, from China, presented by Lt.-Col. P. Lambert.

Ethnographical series from Sokoto, Nigeria, presented by W. E. Nicholson, Esq.

Specimens illustrating manufacture of pottery in the Sandakan District, North Borneo, presented by Major-Gen. Sir Neil Malcolm.

Ceremonial stone adze with carved handle, from the Harvey Islands, presented by Mrs. W. M. Fitchew.

A *parang* from Borneo, constructed for use by a left-handed man, and a wooden funerary figure from Kafiristan, presented by H. G. Beasley, Esq.

Series of coconut-shell girdles, showing stages in manufacture, from South Nigeria, presented by H. T. B. Dew, Esq.

Small Greek electrum coin, sixth century B.C., of a new denomination, presented by Dr. P. Lederer.

A rare *As* of the Roman Republic, early second century B.C., presented by F. A. Harrison, Esq.

Penny of Edward I in name of Henry III, St. Edmundsbury mint, 1272-9, presented by Mrs. A. N. Mann.

Half groat of Henry V, groat of Henry VI, and two Calais half-pennies of Henry VI, all rare varieties, presented by B. N. Brooke, Esq.

Selected poems by W. H. Davies, printed at the Gregynog Press, presented by the Misses G. E. and M. S. Davies.

Catalogue of a Collection of Italian Maiolica belonging to Henry Harris, by Tancred Borenius, presented by H. Harris, Esq.

MS. containing a seventeenth-century religious composition by R. Wharfe, subsequently used by Thomas Dawks the younger, of the Dawks family of printers, as a memorandum book, late seventeenth century, presented by Stanley Morison, Esq.

Copy of part of *Emile*, by J. J. Rousseau, containing in the margins and on blank leaves an autograph philosophical work by the same, apparently unpublished, deposited on indefinite loan by Allan Graham, Esq.

Astronomical tables by (or based on those by) Jacob ben David, called Bonet, and Immanuel ben Jacob, called Bonfils, written in Spain, fourteenth century, with a number of legal manuscripts and papers of local interest in England, presented by B. P. Scattergood, Esq.

Journals of John Hyde of Manchester during his travels in the East, 1818-25, presented by E. Harrow Ryde, Esq.

A further representative collection of etchings and engravings by Robert Austin, offered by the artist at a nominal price, and presented by S. L. Courtauld, Esq., L. Gow, Esq., Sir W. Plender, Bart., and H. Bell, Esq.

Roman iron key, of unusual pattern, presented by C. Andrade, Esq.

Two bronze votive figures from the Sierra Morena, Spain, presented by Lt.-Col. E. R. Johnson.

Silver cover of tankard with inset copper-gilt token of Monneron, 1790, presented by J. H. Burn, Esq.

Pottery net-sinker found 24-30 feet below present street level at York Buildings, Adelphi, presented by F. W. Hermesson, Esq.

Bowl and cover, painted with landscape, Vienna, c. 1730, presented by J. H. Burn, Esq.

Pottery bowl with splashed glaze, ? Egyptian, presented by Lady Evelyn Malcolm.

Thigh-bone trumpet and wooden drum from Tibet, presented by Miss Lumsden.

Ethnographical series from Rhodesia and Nyasaland, presented by Mrs. Enthoven.

Photographic negatives, prints and lantern-slides of natives of Borneo, taken by the late Dr. Charles Hose, and presented in his memory by Mrs. Hose.

Wooden figure of the Chinese God of War, obtained about 1840, presented by Mrs. Alfred Legge.

Forty-five lead casts of Renaissance medals, made in the seventeenth or early eighteenth century, some representing medals otherwise lost, presented by O. H. Wagner, Esq.

Rare half-mohur of Gaurinatha Sinha of Assam, 1708, presented by J. S. Ronald, Esq.

Hoard of 361 silver coins, buried about A.D. 210, consisting of 128 Roman denarii, 117 staters with the types of Philip Philadelphus, 85 Parthian drachms, and 31 tetradrachms of Provincia Syria, from the excavations at Nineveh of Dr. R. Campbell Thompson and R. W. Hutchinson, Esq. The greater part of the collection will be returned to the Baghdad Museum, a full selection being retained in the British Museum.

Illustrated Catalogue of Silver Plate belonging to the Merchant Taylors' Company, presented by the Master and Wardens of the Company.

The Collected Sonnets of John Keats, with six other volumes of modern fine printing, presented by Stanley Morison, Esq.

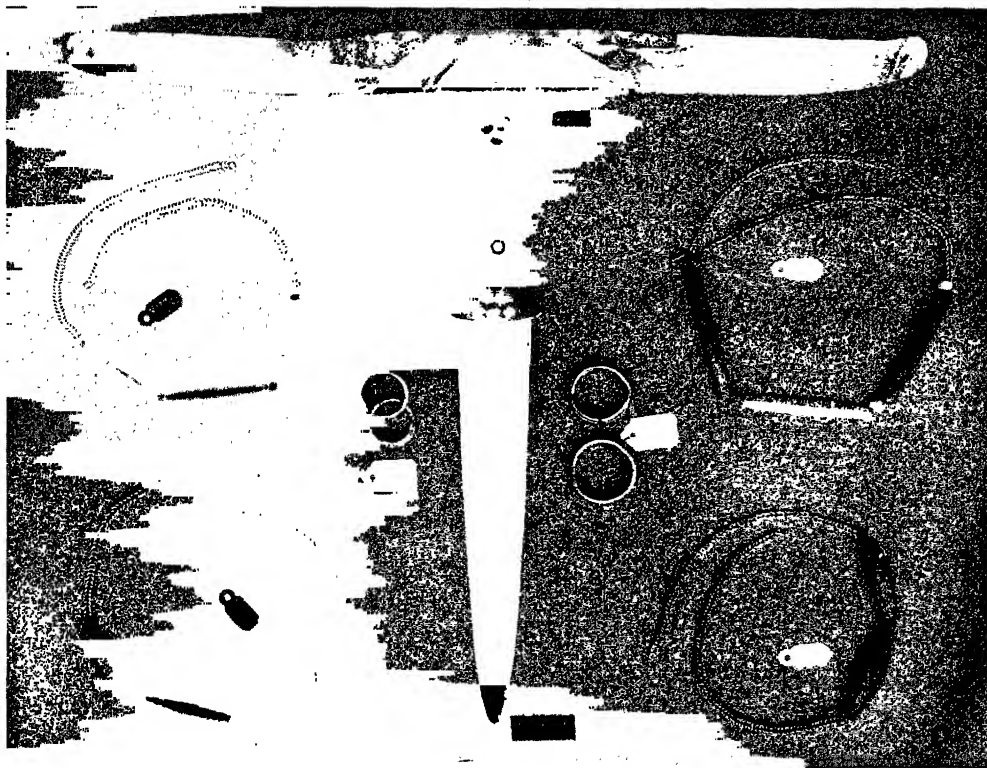
## EXHIBITIONS.

### THE EXCAVATIONS AT UR: 1929-30.

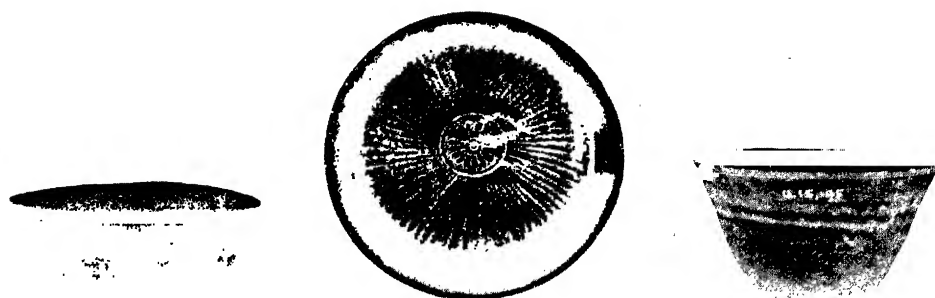
THE results of the eighth season's work of the Joint Expedition of the British Museum and of the Museum of the University of Pennsylvania at Ur have been exhibited this year in the Assyrian Basement as usual. The results, if not so sensational as those of previous years, are considered by the excavator to have been of even greater historical interest. Apart from questions connected with the historical (not universal) Flood, of which traces have been observed

also by Professor Langdon's expedition for Oxford and Chicago at Kish, much material has certainly been recovered which is interesting and important from the historical as well as the purely archaeological point of view. The city wall, for instance, has been explored and partly excavated for the first time since the tentative examination at one point made by the writer in 1919: it proves to have had a circuit of  $2\frac{1}{2}$  miles. The site of the canal-harbour has been identified, and a very well preserved Neo-Babylonian temple found. An important discovery is that of an undoubted column of segmentally-moulded mud bricks, eight of which formed a ring round a central circular brick. It dates from the IIIrd Dynasty of Ur (*c.* 2300 B.C.). Columns of this type, of burnt brick, have also been found at Telloh, which normally would be considered to be of late Sumerian date. But owing to a fixed idea that no columns were known in Babylonia before Parthian days, all columnar buildings there have been attributed to that late period. The new discovery at Ur, following that of the copper and mosaic pillars at al-'Ubaid and the mud brick columns recently brought to light at Kish, should finally lay this archaeological superstition.

The royal cemetery appears to be exhausted: one or two belated graves however have yielded a further amount of gold objects, notably a female head-dress, a gold-bladed dagger, &c. (Pl. XXXVI, 1). The carved steatite figurine of a wild boar (Plate XXXVII, 1), certainly of very early date, is a 'portrait' of amazing fidelity. It was originally 'mounted' with metal, presumably gold. Of the even earlier period of 'the Flood' many relics have been found, notably finely painted pots, often entire; hitherto most of our knowledge of this prehistoric pottery has been derived from the fragments that strew the desert-surface at al-'Ubaid and Abu Shahrain (Pl. XXXVIII). Mr. Woolley considers that he has settled the chronological position of this pottery in respect of the 'diluvial' age and also the other style of painted ware (making large use of red colour) found at Jemdet Nasr by the Kish expedition. To the 'diluvial' period belong certain very curious clay figurines, representing female demons, possibly typifying disease and intended magically to absorb it and ward it off from the living. These strange figures (Plate XXXVII, 2) have animal heads. Part of



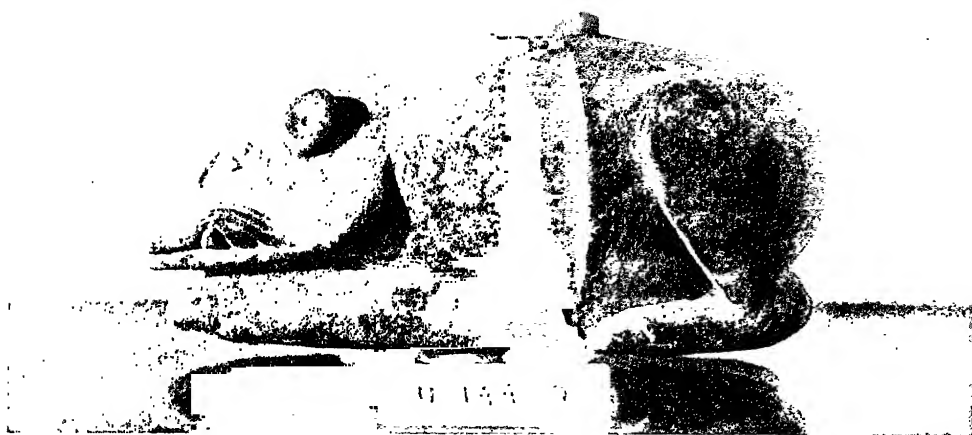
1. Gold-bladed Dagger, Bead Ornaments, &c.



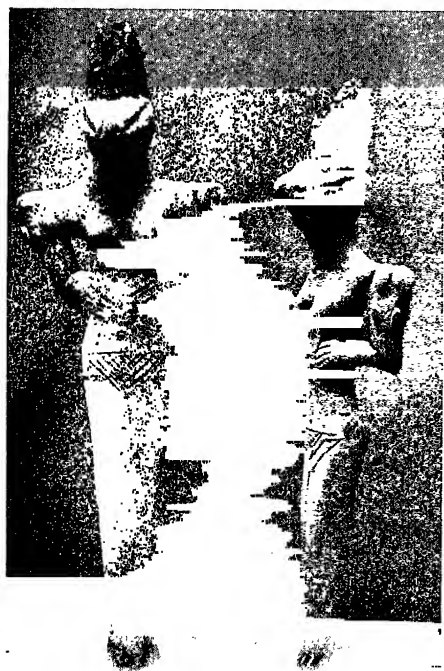
2. Silver Bowl and Egg-shell Pottery, Persian Period

# XXXVI. OBJECTS FROM UR





1. Figurine of Wild Boar



2. Clay Figurines of Female Demons, Flood Period.



3. Copper Stag

one analogous figure was found at Shahrain in 1919. Extended burials of the immediate post-diluvian age, and a contracted burial of the Jemdet Nasr period, are exhibited.

A most interesting find was that of a large number of early sealings of clay, originally attached to pottery jars. The impressions of seals which they bear are of a very varied character. In style they most approach those found by the French expedition at Susa in Elam. They are analogous to the Egyptian jar-sealings found by Petrie at Abydos, which are very little, if at all, older. This is yet another of the many points of resemblances between the more or less contemporary archaic civilizations of the Euphrates and the Nile.

An interesting find was a foundation-deposit of Rim-Sin, king of Larsa (*c.* 2000 B.C.), in a small temple dedicated by him to Ea or Enki, the water-god of Eridu (Shahrain). The copper figure of the king, of the well-known type peculiar to foundation-deposits, is a good example of its kind. A silver embossed bowl and some cups of thin 'egg-shell' pottery (Plate XXXVI, 2) are relics of the Persian period, nearly two thousand years later. The date of this egg-shell ware, of which many examples were found in the excavations of 1919, is thus now settled.

Mr. Woolley has for this year's exhibition carried out with his usual manipulative skill the restoration of the second 'markhor' goat or 'ram in a thicket', of gold, shell, and lapis-lazuli, found last year in a crushed condition like the other, and assigned to the British Museum. This result of his art is even finer than the first restored goat, assigned last year to Philadelphia, especially in respect of the head (Plate XIX). The restoration of these two objects has been a great success for Mr. Woolley's practical technique of conservation in the field. He has even essayed to do something with the sadly damaged rampant stag of copper (originally supposed to be silver), also found last year and assigned to the British Museum. It turns out to be in reality not one stag but two. Originally it was a group of two side-by-side with their forefeet resting on a group of water-plants: the two, lying one above the other, had been flattened and driven into one another so completely—and then oxydized together—that it has been found impossible to sunder them: also much of

one of the figures had corroded away. So we now see one body with the outer sides of two heads, with eyes of lapis-lazuli (Plate XXXVII, 3).  
H. R. H.

#### ANTIQUITIES FROM BADARI (AL-MOSTAGEDDA), 1928-29.

**D**URING July an exhibition of Egyptian antiquities discovered by Mr. Guy Brunton at Mostagedda in the Badari district during the season of 1928-29 was shown in the Egyptian sculpture gallery. These excavations are carried on under the auspices of the Trustees. The objects shown ranged from the earliest known Egyptian pre-dynastic culture to the Coptic period, covering the whole of Ancient Egyptian history. Most of the more important examples will be retained in the Museum collections, especially those of the period of the 'Pan-Graves' (Second Intermediate Period), which has hitherto not been well represented here. An important object of the XIIIth Dynasty is a copper axe bearing the name of king Neb-ma'at-Ra' I, hitherto known only from his occurrence in the Turin List of Kings.  
H. R. H.

#### DR. CAMPBELL THOMPSON'S EXCAVATIONS AT NINEVEH, 1929-30.

**I**N July there was opened in the Nimrūd Gallery a temporary exhibition of objects obtained during the winter of 1929-30 from Kuyūnjik (Nineveh) by Dr. R. Campbell Thompson and Mr. R. W. Hutchinson, who excavated there with the aid of funds furnished by the bequest of the late Miss Gertrude Bell, by the Percy Sladen Memorial Fund, the Society of Antiquaries, Sir Charles Hyde, and other donors. The cases contain an interesting collection of cuneiform tablets, Roman and Parthian coins, painted pottery, inscribed and painted bricks, beads, and early instruments of flint and obsidian. The exhibition will remain open during the autumn.

C. J. G.

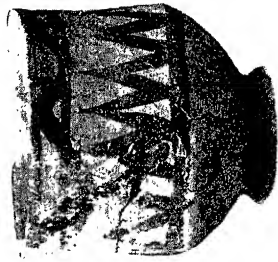
#### RECENT PUBLICATIONS

**I**TALIAN medals of the Renaissance are of the first importance from the point of view of art and of iconography, but no cata-



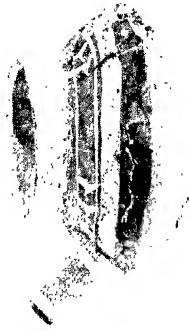
H. 19.7 CM.

1



H. 11.2 CM.

2



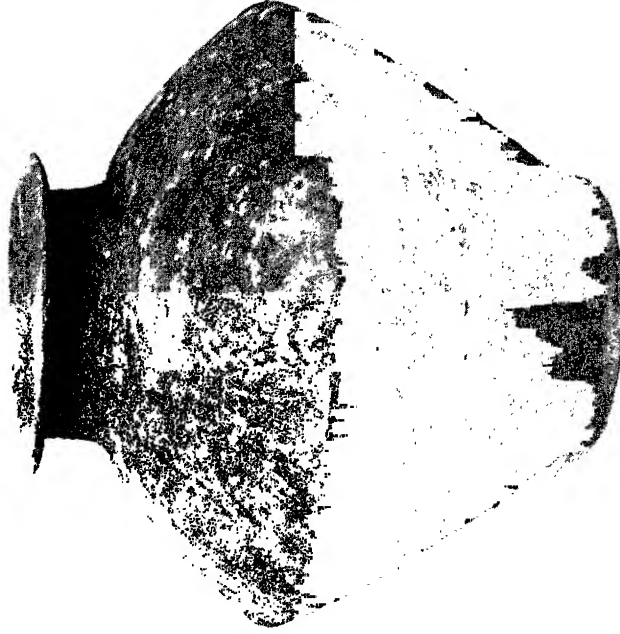
H. 12 CM.

3



H. 15.5 CM.

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5

# XXXVIII. OBJECTS FROM UR

1-4. Pottery of period immediately after the Flood. 5. 'Jemdet Nasr' Vase.

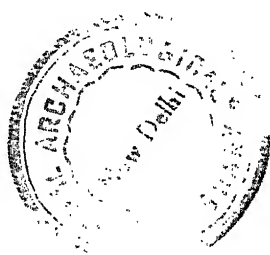


logue has so far been produced of the fine collection in the Museum, though the *Guide to the Exhibition and Select Italian Medals of the Renaissance* (1915) have served to make known the more remarkable pieces. The *Corpus of Italian Medals of the Renaissance before Cellini*, by G. F. Hill, which the Trustees have recently issued, is a monumental work with a far wider scope than is possible even for a Museum catalogue. Begun as a private enterprise, it has been adopted by the Trustees and appears as an official publication—the most important that has been issued for a long while. It embodies all known medals of the period whether in the Museum or in other collections, public or private. The arrangement is, where possible, by artists and schools; each piece is described in detail, annotated and illustrated in the best specimen available whether in the Museum or not, other examples known to the compiler being also cited. The work, for which a special inscription fount has been cut by the Clarendon Press, is in two folio volumes, one of text provided with copious indexes, the other containing 201 collotype plates, and the price is seven guineas.

\* \* \* \* \*

THE sixth part of the great *Catalogue of Books printed in the XVth Century now in the British Museum*, originally projected and conducted by Dr. A. W. Pollard and now carried on by Mr. V. Scholderer with the assistance of Mr. L. A. Sheppard, has recently appeared. Two parts have already been devoted to Italian incunabula, and it was hoped that a third would complete them. This, however, has proved impossible, and the present part is restricted to those towns (other than Genoa) into which printing was introduced in the years 1470 and 1471. These towns are eight in number, the most prolific being Florence and Milan. Mr. Scholderer's introduction summarizes the history of these presses, and their types are illustrated by nearly 250 facsimiles on 31 plates. The part which will conclude the Italian section of the Catalogue and provide an index to it is far advanced in preparation, and it is hoped to carry it through in spite of the competing claims of the new edition of the General Catalogue.

\* \* \* \* \*



IN 1907 Mr. Montague Guest presented to the Museum a collection of badges, passes, and similar tokens, the gathering of which had been his hobby. He inherited the collector's instinct from his mother, Lady Charlotte Schreiber, and in him it took this rather unusual form. A condition of the gift was that a catalogue should be published, and after some delay caused by the War and the pressure of other work, this pledge has now been redeemed. The Catalogue, which has been compiled by the staff of the Department of British and Mediaeval Antiquities, enumerates 1,565 items, classified under headings, of which the principal are Theatres, Concerts, Other Houses of Entertainment, Gardens Parks and Spas, Clubs and Societies, Inns, Museums, and so on. It represents a pleasant byway of antiquarianism rather than one of its more important high roads.

\* \* \* \* \*

AN agreement has been made with the Treasury on the subject of Treasure Trove, whereby, when once a find of coins or other objects of gold or silver has been duly declared to be Treasure Trove, the disposal of the find and the remuneration of the finder will be administered (of course ultimately under Treasury authority) by the British Museum. The intention is to expedite procedure and to secure that the finder shall receive the full value of his find. The present position of the law and practice of Treasure Trove has been set out by Mr. G. F. Hill in a paper read to the Society of Antiquaries, reprints of which have been put at the disposal of the Museum, and can be purchased for sixpence.

\* \* \* \* \*

EARLY in January an exhibition of Persian Art will be arranged in the Exhibition Gallery of the Department of Prints and Drawings, to synchronize with the exhibition at Burlington House. Not only paintings and illuminated MSS. will be included, but also examples of Persian ceramics and metal-work of various periods. In this connexion several reproductions of Persian paintings, in post-card and larger forms, are in preparation.

THE exhibition of English Illuminated MSS., which has attracted much attention during the summer, was withdrawn towards the end of September. When the ordinary exhibition of illuminated MSS. is reinstated, it will probably be found necessary to cover them with opaque screens (as indicated in the last number of the *QUARTERLY*), since some of them are found to be suffering from exposure to light.

\* \* \* \* \*

SEVERAL additions have been made to the series of coloured reproductions from illuminated MSS. suitable for use as Christmas cards. They include two sets, of six cards each, from two French manuscripts of the first half of the fifteenth century, and four cards in small folders.









XXXIX. FLOWER VASE FROM A MING PORCELAIN ALTAR SET

Height 29.15 in.

## 57. A MING PORCELAIN ALTAR SET.

THE most important acquisition by purchase which was made in the Department of Ceramics and Ethnography in 1930 is the vase and two candlesticks from a superb porcelain altar set of the late Ming period. The purchase was made possible by handsome contributions from the National Art-Collections Fund and from a number of generous friends of the Museum.

The altar set when complete consisted of an incense burner, a pair of flower vases, and a pair of pricket candlesticks, as may be seen from the bronze set exhibited on the Staircase of the King Edward VII Galleries. The three pieces acquired, though wanting two of their fellows, form a well-balanced garniture, and their impressive size, monumental shapes, and splendid colouring would make them conspicuous in any surroundings. Their general appearance can be seen in Plates XXXIX and XL.

The makers of square vases were considered the most expert of the Chinese potters, because the angular shape entails special difficulties in construction and firing. In the present case the great size and weight of these imposing objects must have added to the difficulty, and it was found necessary to make each piece in several sections, namely the risers, the projecting centre pieces, the necks, and, in the case of the candlesticks, the cup-shaped tops. To make these parts so that they fit together with such accuracy was no mean achievement; and it is remarkable how little of their rhythm the outlines have lost in this mechanical process.

The decoration is in the brocade style, always a favourite with the Ming potters, and in this case suggesting a yellow silk worked with coloured designs. It is expressed in polychrome glazes, the designs being outlined in black, on a ground of full yellow glaze. The designs themselves, five-clawed dragons winding in and out of clouds and flames, might have been taken from an Imperial robe. The dragons in each section are counterchanged in colour, now green, now aubergine purple, and now turquoise blue. On the lower parts they are ascending from a border of sea waves, on the central sections and on the mouthpieces of the candlesticks they are speeding horizontally, and on the necks they are seen full-faced and

descending in clouds. Along the flat borders of each piece run foliage scrolls filled in with blue, and on the narrower edges are flowers and scrolled foliage.

The coloured glazes used in the designs are green, aubergine purple, and turquoise blue, and the background is a full yellow glaze which varies slightly in tone in different areas, and in some parts is almost mottled. The turquoise glaze, a singularly beautiful colour and typically Ming, is faintly crackled. All these glazes are applied direct to the biscuit and fired at a medium heat, something between the full blast of the kiln, which fires the body, and the low temperature of the muffle kiln in which on-glaze enamels are fixed. Porcelain thus decorated is the parent of the *famille jaune* of the K'ang Hsi period, which is so keenly sought by collectors all over the world; but the colouring of the latter is effected by the low-fired enamels instead of the medium-fired glazes. The difference between the two techniques is specially noticeable in the yellow, though all the Ming colours are more powerful than those of the K'ang Hsi enamels, just as the composition and drawing of the Ming designs are distinguished by a greater freshness and vigour.

The only departure from the polychrome technique on our altar set is in the cartouches which run along the lip in front of each piece and which give us the precious information that the set was made in the reign of Wan Li (1573-1619). These inscriptions are painted in cobalt blue under a wash of white porcelain glaze locally applied.

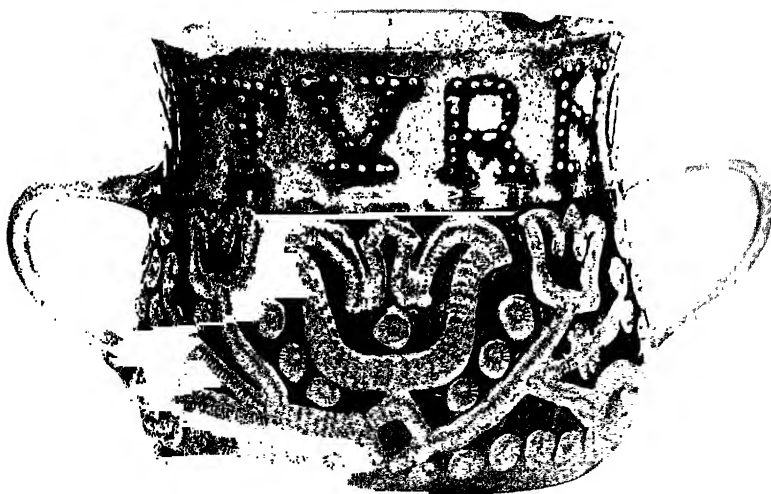
It is rarely possible to get precise information with regard to the provenance of articles which come from China through the medium of the antique trade, and in many cases it is better not to inquire. That our vase and candlesticks stood on the altar of some important shrine or tomb is certain; and that they were originally made for Imperial service is evident from the marks in the cartouches and from the presence of five-clawed (Imperial) dragons in the decoration.

To the Museum Collections this acquisition is of great interest, not only on account of the dignity and beauty of the objects, but also because they explain to us, in language which cannot be gainsaid,



XL. PRICKET CANDLESTICK FROM A MING  
PORCELAIN ALTAR SET

Height 29.3 in.



XLI *a*. STAFFORDSHIRE SLIP-WARE POSSET CUP  
Height 4.5 in.



XLI *b*. LAMBETH CORONATION MUG OF CHARLES II  
Height 3.7 in.

an interesting type of Ming polychrome decoration. It is a type which we have seen on smaller objects, such as bowls with the Chia Ching mark, but never on such a large scale as here; and it is one which has in the past given rise to debate as to whether it did not belong to the Ch'ing dynasty rather than to its predecessor the Ming. There need be no further doubts on this subject. R. L. H.

## 58. THE HARLAND BEQUEST OF ENGLISH POTTERY

THE English Ceramic Collections in the Museum have benefited under the will of the late Bryan T. Harland to the extent of three interesting pieces of pottery. Mr. Harland had already made important gifts to the Museum during his lifetime. One was the collection of Staffordshire salt glaze which is the backbone of our exhibited series. Another consisted of a dozen specimens of English pottery and porcelain which had passed into Mr. Harland's hands with the Boynton Collection.

The three objects now bequeathed are:

(1) A posset cup of Staffordshire slip-ware (Plate XLI*a*) decorated in a manner which was inadequately represented in our Collection, and interesting because it bears the name of WILLIAM TURNOR. It is made of buff pottery with slip decoration under a transparent yellowish lead glaze. The novel feature of the piece is on the lower half which has a trailed white slip design of tulips over a ground marbled with red slip. The lines of white slip stand up in relief and have been 'milled'. The names of William Turnor and Ralph Turnor are known on other Staffordshire slip vessels, one of which with the latter name is dated 168—.

(2) The second is also slip-ware but of a different kind. It is a jug of red pottery with trailed white slip under the usual lead glaze. The main ornament consists of the inscription

BE NOT HY MINDED

BUT FEARE GOD 1638:

the rest of subsidiary designs of triangle, herring-bone, and wavy patterns. The importance of this specimen lies in the fact that it is the earliest dated example of that type of slip-ware, which is called 'Metropolitan' because it is found chiefly in the London district.



(3) The third object (Plate XLI*b*) is a rounded mug of Lambeth delft ware painted in blue with touches of yellow and manganese. In front is a bust of Charles II in a wreath with the legend C R:<sup>D</sup>. It is evidently a Coronation mug issued in 1661.

#### 59. SEVENTH-CENTURY JEWELLERY.

THE catalogue of the sale at which it was purchased omits the history of an early Christian gold finger-ring recently acquired (Plate XLII*a*), but it probably came from Syria or Egypt, as the openwork design of the hoop (XLII*b*) is already represented in the Museum by a stone carving from Oxyrhynchus. It consists of interlacing vine-scrolls enclosing a cross, a bird, and an uncertain animal; and the bezel is set with a garnet intaglio, the subject being a lion facing a bull's head. The rest of the plate represents a gift of jewellery found in one or more Lombard graves, dating about 600-620. The two gold discs (Plate XLII, *f*, *g*), 2.3 inches across, have central rosettes of dark red cloisonné enamel, the outer rays and bosses being ornamented with filigree: behind are pairs of wire loops for attachment to the dress. The closest parallels are from Castel Trosino, near Ascoli Piceno (*Monumenti Antichi*, xii, Plate VII, No. 11; Plate VIII, Nos. 4, 8). The gold ear-rings (*c*, *d*) have a filigree ground with cabochon settings of the same dark red enamel, and pendants of amethyst, crystal, carnelian, and glass. They are comparable to a pair also from Castel Trosino (*Mon. Ant.* xii, Plate VI, No. 7). The necklace (*e*) consists of twenty-one glass beads mostly of turquoise colour with darker patterns, three gold barrel-shaped beads covered with filigree, and three embossed gold pendants, like some from Nocera Umbra about ten miles east of Assisi (*Mon. Ant.* xxv, p. 299, Fig. 158). Gold coins were often used as pendants on necklaces by the Lombards, and serve to give a limit of date for their interments. These jewels are all in excellent preservation, and their chief interest is the use of enamel cell-work and isolated settings. It is generally assumed that the process was seldom if ever used by the Teutonic tribes of the Migration period; but in Bock's coloured illustration of Theodelinda's book-cover in the Treasury of Monza cathedral (*Kleinodien*, Plate XXXV, p. 169) there is a clear



XLII. SEVENTH-CENTURY JEWELLERY

22

I know not what thou art,  
 But know that thou a I must part;  
 And when, or how, or where we meet  
 I own to me's a quest yet.  
 But this I know, when thou art fled,  
 Where'er they lay these limbs, this head,  
 It's clod or valueless shall be  
 As all but thee remained of me.  
 O whither whither dost thou fly?  
 Where bend unseen thy trackless way?  
 And in this strange divorce,  
 Whither where I must seek this compound I?

~~To the vast ocean of empirical flame  
 From whence thine essence came  
 Cost thee thy flight, when freed  
 From Matter's base encumbering weed?  
 Or dost thou, hid from sight,  
 Wait, like some spell-bound knight,~~

distinction in colour between the garnets of the cross and the geometrical border, the latter agreeing closely with that of the rosettes on the pair of discs described above, and suggesting a date for them not long before the Lombard queen's death in 625.

R. A. S.

## 60. THE ORIGINAL MANUSCRIPT OF THE 'GOLDEN TREASURY'.

SINCE Meleager compiled his famous 'Garland' there has, perhaps, never appeared a poetical anthology more widely read and esteemed than Francis Turner Palgrave's *Golden Treasury*. It has become a classic of English literature, has been the subject of numerous special commentaries, and has inspired several similar collections. For example, one of the latest of German anthologies, Rudolf Borchardt's *Ewiger Vorrat deutscher Poesie*, was avowedly conceived and prepared under the influence of Palgrave's volume. The acquisition, therefore, of the original manuscript of the work, which has been generously presented to the Department of Manuscripts by Miss Palgrave, is an event of considerable importance.

The manuscript (Add. MS. 42126) is a thick quarto volume, much of it in Palgrave's own hand, though many poems are in that of an amanuensis, and others have been cut out of the printed volumes used in the compilation. At the beginning is an inscription, 'To my very dear Child Annora with all love & good wishes 12 Feb 1894,' and the note, 'The book was printed from this M.S.' The dedication to Tennyson and the Preface are included, and are preceded by a note, not taken into the printed volume, on the method of composition: 'In putting the book together, all poems which appeared at all available or likely were gone through, after my selection, by George Miller & Thos Woolner, sometimes alone, but perhaps oftener in courts of poetry held here or elsewhere. The mass thus diminished, but retaining all that stood near admission, were gone through by Alfr. Tennyson during ten days at Xmas 60 at Farringford. He read almost everything twice over generally aloud to me . . .'

In any case the original manuscript of such a work would be of interest; but its value is increased by the fact that at the head of almost every poem are indicated the verdicts of the four collaborators, or of some of them, by the symbols P<sup>x</sup> ('decidedly'), P? ('not decidedly'), and P ('print'). These are often initialled, but even when they are not, Palgrave and Tennyson can usually be identified from the fact that the former's vote always comes first, the latter's last. There are also interesting personal notes. Particular interest attaches to Tennyson's opinions. It appears that he was responsible for the choice of, for example, Nash's 'Spring' (No. 1), Mrs. Barbauld's 'Life' (see Plate XLIII), and two of Wordsworth's sonnets, on King's College Chapel and 'To a Distant Friend'. On Wyatt's 'The Lover's Appeal' there was a conflict of opinion. Palgrave writes 'P?', then deletes 'P' and adds 'too slight by far'; Woolner notes '?', Tennyson 'P', with which Woolner then agrees. It is astonishing to find that Shelley's 'Night' only just scraped through the board of inquisitors, as the following note shows: 'P? (sentiment?)/ ?/?/ P<sup>x</sup> A T insisted on it.' Shelley, indeed, seems to have been inadequately appreciated. Thus, on his 'Stanzas written in Dejection' Palgrave noted 'P (4 verses)', Woolner, 'P', Miller, 'P?', but Palgrave then wrote, 'I shd. say, *o* [omit]. It is fanciful & morbid, & weak in many lines—& also unintelligible,' adding later, 'A T agrees to omit.' Actually it was printed, but with the omission of the last stanza ('omit—breaks the leading idea'; see too G. F. Palgrave's *Francis Turner Palgrave*, p. 66). But on a passage in the 'Euganean Hills' Tennyson comments, 'When S. comes to such passages, he seems to me to *burst*.' Keats, as might be expected, was accorded a much readier welcome. On his 'Bright Star' Palgrave remarks that Tennyson 'talked of it with me off Finisterre in Sep. 1860: we fancied that was the coast K. alluded to'. On Marvell's 'Thoughts in a Garden', after Tennyson's 'P', Palgrave adds 'who greatly pleaded for the *Lover*—but I thought one or two lines too *strong* for this age', and on Wordsworth's 'Reverie of Poor Susan' Tennyson's note is 'P<sup>xx</sup> divine'. On the other hand, while all voted for the inclusion of 'Yarrow Unvisited' and 'Yarrow Visited', 'A T. however insisted on the omission of Yarrow Revisited with

many others of W's later poems—give the best of so great a man,—not what he wrote in old age &c.' Lastly, on Cowper's 'Mary Unwin', after Tennyson's 'P', Palgrave adds 'to whom it is a kind of holy thing'.  
H. I. B.

# 61. A GREEK EVANGELISTARIUM FROM THE LIBRARY OF JOHN RUSKIN.

THE Department of Manuscripts has acquired a fine Greek evangelistarium or Gospel lectionary, formerly the property of John Ruskin, whose manuscripts and remaining library were sold at Messrs. Sotheby's on 24 July last. The manuscript, now Egerton MS. 3046, is that numbered Evst. 254 by Scrivener (Gregory 238), and it has been variously dated, from tenth to fourteenth century. The last, which is a suggestion of Scrivener's ('xiii or xiv'), seems out of the question, and so early a date as the tenth century is equally so. The likeliest date is the twelfth century, with the late eleventh as a possible alternative (so Gregory, 'xi or xii'). The script is handsome, flowing, and easy but calligraphic, and the illuminated initials are in the fine tradition. There are at present no headpieces, but a large piece of vellum which probably contained one has been cut out of the first page. Much of the manuscript is in bad condition, and some leaves are lost.

Ruskin, who had a rather high-handed way with manuscripts, has covered the lower and sometimes the other margins with annotations of all kinds; but these, if they do not improve the appearance of the pages, at least provide an 'association interest'. Several vellum leaves were inserted to fill gaps when the volume was re-bound, no doubt for Ruskin, and some of these bear further notes; on one, between ff. 136 and 137, Ruskin has written a list of 'Names of the Companions accepted, forming St George's Company, March. 1876. Written by the Master'. A note on the last page reads, 'Finished, 11th May. 1875, and revised for list of Chapters, ✠, 9th June. 1875.' The annotations, which deal alike with the script and with the text, are interesting and show with what thoroughness Ruskin studied the manuscript, but there is room to quote only one, which illustrates both interests. It is on f. 116, Mark xii. 20-6: 'Nothing

to note in this page but its especially tiresome letter  $\beta$ s, and the disagreeableness and waste of time of the story, always shocking to me.'

H. I. B.

## 62. A NEW MANUSCRIPT OF THE ROMAN DE LA ROSE.

MISS H. CLARK COUPER has bequeathed to the Department an attractive MS. of the 'Roman de la Rose' with the 'Testament de Jean de Meung', written and illuminated in France in the late fourteenth century. The present copy, which has been numbered Add. MS. 42133, contains the twenty-four additional lines at the end, beginning 'Et puis que ie fui esueillie' and ending 'Est fine et pure verite', as in Royal MSS. 19 A. XVIII, 19 B. XII, &c. The decoration consists of twenty-three small rectangular miniatures with a large miniature at the beginning of the 'Testament', all of good average French work of the period; the style is not unlike that of Egerton MS. 881, a smaller MS. of the Roman de la Rose of the same date and school. There is also an outline-drawing in one of the lower margins, apparently not part of the original scheme but more or less contemporary with the MS. Missing portions of the text and some crude miniatures have been added by an eighteenth-century hand on some inserted vellum leaves, but the later interpolations are fortunately independent of the original portion of the MS., which is a welcome addition to the Department.

E. G. M.

## 63. FRAGMENTS OF AN AGEN BREVIARY.

THE sale-room has recently yielded to the Department of Manuscripts fifty-six disconnected leaves, the wreck of a fine breviary from the diocese of Agen. Service-books from that quarter are rare, and the use of Agen has not hitherto been represented at the Museum either in manuscript or in print—not a surprising circumstance in view of the havoc wrought by the Huguenots in this and other districts of southern France. Nothing so early as the present fragment is known to survive elsewhere. Drawn at random from all sections of the breviary, these leaves by a fortunate chance include portions of

the offices for St. Caprasius, patron of the diocese, and many of the local saints. Historiated and illuminated initials adorn almost every leaf. If the delicacy of Paris is lacking, the decoration, as an unquestionable production of illuminators working in the heart of Aquitaine, at a date not much before or after A.D. 1300, should provide useful material for the comparative study of the craft of book-illustration. In keeping with the lavishness of its ornament is the fact that the breviary was originally altogether exceptional in size; notwithstanding the ruthless cropping of all four margins, the leaves now measure approximately 19 by 13½ inches. They have received the number Add. MS. 42132. A. J. C.

#### 64. FINDS OF ENGLISH COINS AT DURHAM AND BORTH (CARDIGAN).

TWO hoards of coins, widely dissimilar in the nature of their content, were discovered in May and June of this year, and were declared treasure trove. The Durham hoard contained 548 silver coins deposited between 1356 and 1360, mostly in shabby condition owing to the carelessness of their manufacture and also in many cases to the wear of circulation. The Borth find contained 31 gold nobles in beautiful condition, the first coinage of Henry VI (*c.* 1422-5) being the latest and most numerous pieces.

The interest of the Durham find is entirely the student's interest; the coins add much in variety of detail to our previous knowledge of the coinage of the period 1351 to 1360, and the chief feature of the find was the wealth of specimens of the coinage of Thomas de Hatfield, who was appointed to the see of Durham in 1345. In addition to the name of the City of Durham the reverses bear a crozier-head as terminal of one of the limbs of the cross. The Museum has acquired 288 coins of this hoard, including a hundred of the Durham pennies, fifty of Edward's groats of London and York, and thirty of his half-groats. On Plate XLIV are figured two groats and a half-groat (nos. 1, 2, 3) and London (4, 5) and Durham (6, 7) pence.

The earliest nobles of the Borth hoard were two of Richard II, of London and Calais, which had survived, unclipped, the reduction

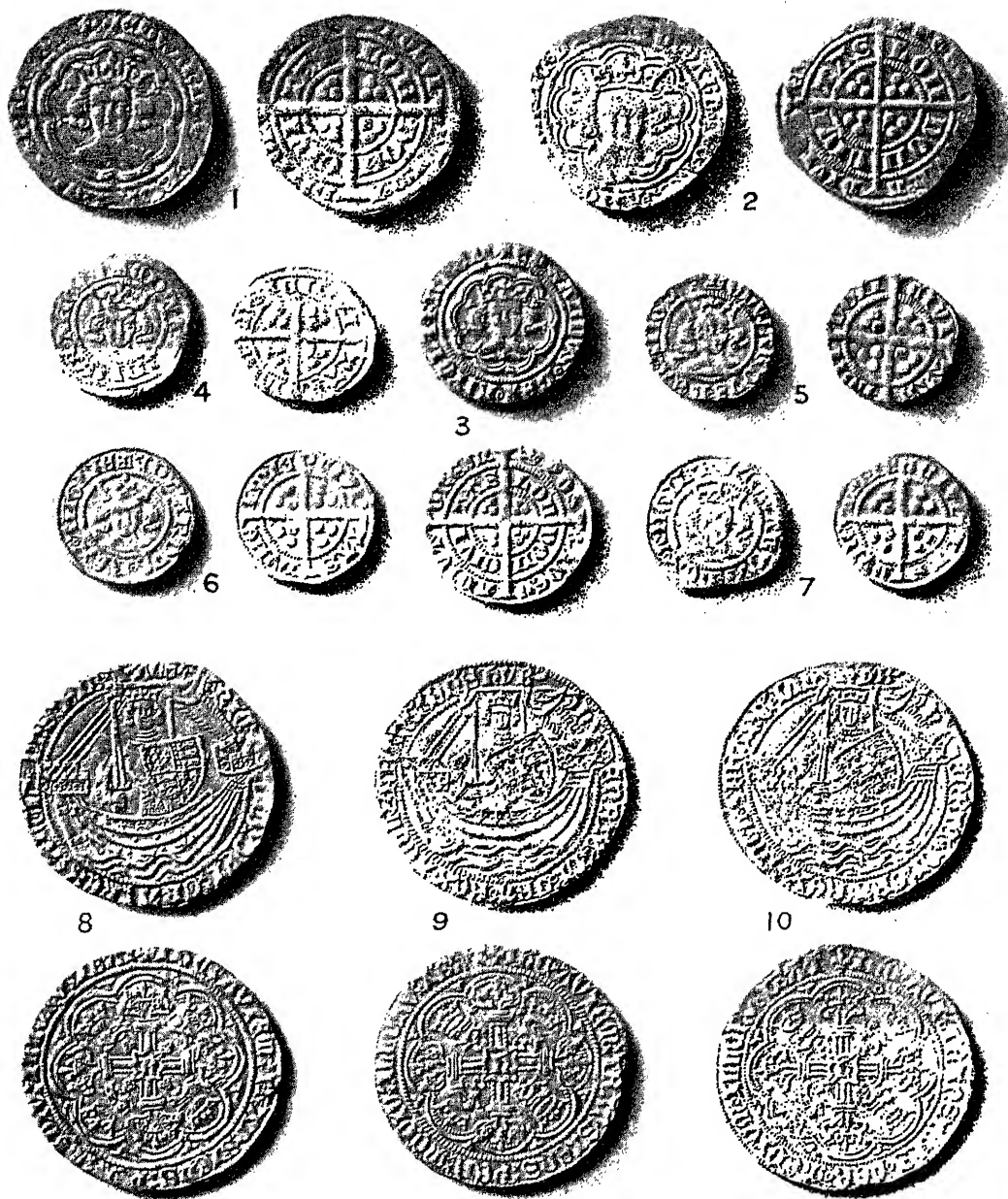


of the weight of the noble in 1412 from 120 to 108 grains. Six were of the reign of Henry V, including a rare coin of the late issue (Plate XLIV, 9) with mullet and annulets in the obverse legend. The nobles of Henry VI are remarkable for their fine preservation; the varieties that they display are inconspicuous but of some importance in establishing dates of the issues. Two nobles of this reign are from the mint of Calais; they are early coins with the letter C, the initial of the mint, in the centre of the reverse, a feature which they have in common with the earliest nobles struck at Calais by Edward III, who opened the mint there in 1363. It then had a very brief spell of coinage in both metals, after which it coined gold only for Edward and the two succeeding kings. No coinage seems to have been struck there in the reign of Henry V, but Henry VI in the year of his accession reopened the mint for a coinage in gold and silver; in this reign its silver output was much greater and of longer duration than its coinage in gold. Three nobles from the Borth find, London coins of Richard II, Henry V, and Henry VI are illustrated on Plate XLIV, nos. 8, 9, 10.

In accordance with regulations for the administration of Treasure Trove which have recently come into force, the actual finders of the two Treasures described above have been rewarded to the extent of the market value of the coins, without any deduction. G. C. B.

## 65. PRINTED BOOK ACCESSIONS.

THE Department of Printed Books has recently acquired a number of rare and interesting early printed works, mainly English, of which the following deserve mention. *Virginalia, or Spirituall Sonnets in prayse of the most Glorious Virgin Marie*, 1632, of which only two other copies are known, bears on its title-page the initials I. B., i.e. John Brerely, the pseudonym of the Jesuit, Lawrence Anderton. There is no imprint, but the book is believed to have been printed at the secret Catholic press at Birchley Hall, Wigan. A work of peculiar literary interest is a hitherto unknown translation from Du Bartas, entitled *The First Day of the Worlde's Creation*, London, I. Iackson for G. Seaton, 1596. The translator is not known, but his version, in Chaucer's 'rhyme-royal', is not without poetical



XLIV. ENGLISH COINS FROM FINDS AT DURHAM AND BORTH



XLV. MAYA FRESCO FROM CHICHÉN-ITZÁ

merits. Anne Dowriche's *The French Historie, that is, a lamentable discourse of three of the chiefe broiles that haue happened in France for the Gospell of Iesus Christ*, 1589, is a curious history, in Alexandrines and fourteeners, of French persecution of Protestants, including the massacre of St. Bartholomew. It has no literary attractiveness, but testifies to the strength of Protestant feeling in England at the time. The only two other copies known both have a different imprint. *Porta linguarum trilinguis reserata, the Gate of Tongues unlocked*, by J. A. Komenský ('Comenius'), is the first English edition of this outstanding educational text-book, printed at London, 1631. Only one other copy is known. The only known copy has been acquired of an edition of *The Explanation of the true and lawfull right and tytyle of Anthonie, the first of that name, King of Portugall*, printed by Plantin at Leyden, 1585. The Anthonie in question is Antonio, Prior of Crato, natural son of the duke of Beja, and a claimant to the Portuguese throne.

An important example of early French typography is the *Alphabetum hebraicum et graecum*, a quarto printed by G. de Gourmont at Paris about 1510. It is probably the first edition of one of the earliest books printed with Greek type in France, and of particular English interest owing to the appearance on the title-page of the English royal arms, with a Latin verse dedication to the Queen of France—Mary, daughter of Henry VII of England, afterwards Duchess of Suffolk. Only one other copy of this book is recorded. Another remarkable French acquisition is a fine copy of the first edition of Jacques Cazotte's fantastic romance *Le Diable Amoureux*, printed at Paris (with false imprint: Naples) in 1772. Cazotte, littérateur and Illuminé, who claimed the gift of prophecy, figures in one of the most lurid incidents of the Terror (described by Carlyle) and was ultimately guillotined. *Le Diable Amoureux* is his best known work. This edition is illustrated with grotesque designs by Marillier. H.S.

## 66. ANCIENT MAYA FRESCOES.

AS the gift of the Mexican Government, through the Carnegie Institution of Washington, three limestone blocks with fresco ornament have been received by the British Museum. They were

recovered from the débris of the so-called 'Temple of the Warriors' at the late-Empire site of Chichén Itzá in Yucatan, a pre-Colombian Maya settlement. For some years the Carnegie Institution has been excavating and restoring this important site, with Professor S. G. Morley in charge of operations. The building whence the blocks come belongs to the Toltec period of the site (twelfth-thirteenth century A.D.), and they are part of a series which could not be fitted into any scheme of restoration.

These limestone blocks, averaging  $12 \times 10 \times 9$  inches, have been carefully dressed, as far as the porous nature of the stone would permit. It would appear that, after the erection of the building, the inner surface of the walls was dressed with a lime-wash, somewhat less than one millimetre in thickness, and painted decoration added while the surface was still damp. The colours are terra-cotta red, yellow, green, and turquoise blue, and the designs are outlined in black. The pigments are mainly ochres, except for the blue, which appears to be a powdered frit containing ferrous or copper silicate.

The specimens presented to the Museum show details which represent a human hand holding a bowl containing three maize-cobs, apparently proffered as an offering to a feathered snake (the emblem of the god Quetzalcoatl), the lower part of whose coils can be seen to the left.

No examples of the art of fresco painting relating to the late Maya Empire have hitherto reached the British Museum, and the specimens described constitute a most important addition to the collections illustrating the craftsmanship of primitive man.

T. A. J.

## 67 DRAWINGS BY KATE GREENAWAY.

THE sale of manuscripts, books, and drawings from Brantwood at Sotheby's on 24 July included a large number of drawings and autographs of that favourite artist of the 'eighties', Kate Greenaway, which had been collected by Ruskin. The prices obtained, not only for her drawings but for early editions of her illustrated books and almanacks, prove that her charming inventions still maintain their hold on the affections of the British public, or at least on that section of it which collects. The Print Room, in which Kate

Greenaway's drawings were not yet represented, though it is rich in the work of her contemporary Randolph Caldecott, obtained one little lot of dainty drawings of girls. Graceful and innocent in their natural poses, dressed in the flounced frock and bustle of their period or wearing the mob-cap of their great-grandmothers and toying with a fan, they recall the heroines of Austin Dobson's poems. Kate Greenaway put the essence of her art even into these slight jottings of her pencil, but they do not suffice to represent her fully; it is to be hoped that either by gift or by some later purchase some of her beautiful groups tinted in water-colour may find their way into the Museum.

C. D.

#### 68. SKETCHES BY G. R. LEWIS.

**A**MONG the few other drawings recently acquired may be mentioned two sketch-books and a number of small detached leaves drawn in pencil or water-colour by George Robert Lewis (1782-1871), consisting of studies of English rustic characters at the beginning of the nineteenth century, and pencil sketches of a very rural Paddington and other localities, showing a careful observation of clouds. These little drawings, presented by his grand-daughter, Miss J. Lennard Lewis, are welcome additions to some careful pencil drawings of Continental towns by G. R. Lewis which were given a few years ago by the late Mr. J. R. Holliday.

C. D.

#### 69. A CHINESE PAINTING OF THE SUNG PERIOD.

**I**N October the Museum acquired, with the help of a generous contribution from the National Art-Collections Fund, a Chinese painting of exceptional interest. This is the most important addition to the Chinese paintings in the Sub-Department of Oriental Prints and Drawings (apart from frescoes) which has been made for many years.

The painting in question is a horizontal roll, over twenty-seven feet in length, and over twenty-one inches in height. It has neither signature nor seal, nor are any of the usual documents (eulogies, certificates, &c.) attached; probably these have been removed at some time. The picture comes from a Chinese collection, and is said to have been attributed in China to Ku K'ai-chih, the famous master of the fourth

century. This is of course an impossible attribution; the only reason for associating the painter with that early master being the fact that it does in part preserve some of his design, though it must be nearly a thousand years later in actual execution.

The subject of the roll, 'The Nymph of the Lo River', is the same as that of a well-known painting formerly in the collection of the Viceroy Tuan-fang and now in the Freer Gallery at Washington.<sup>1</sup> That painting was attributed to Ku K'ai-chih, and is no doubt a copy, made perhaps during the Sung dynasty. The archaic style of this copy makes it pretty certain that the painter of it followed Ku K'ai-chih's original closely. In our picture certain episodes are taken straight from Ku K'ai-chih, as we see by comparing it with the Freer picture; but the whole composition, or rather series of compositions, is very greatly elaborated and altogether more complex, besides illustrating the poem more fully.

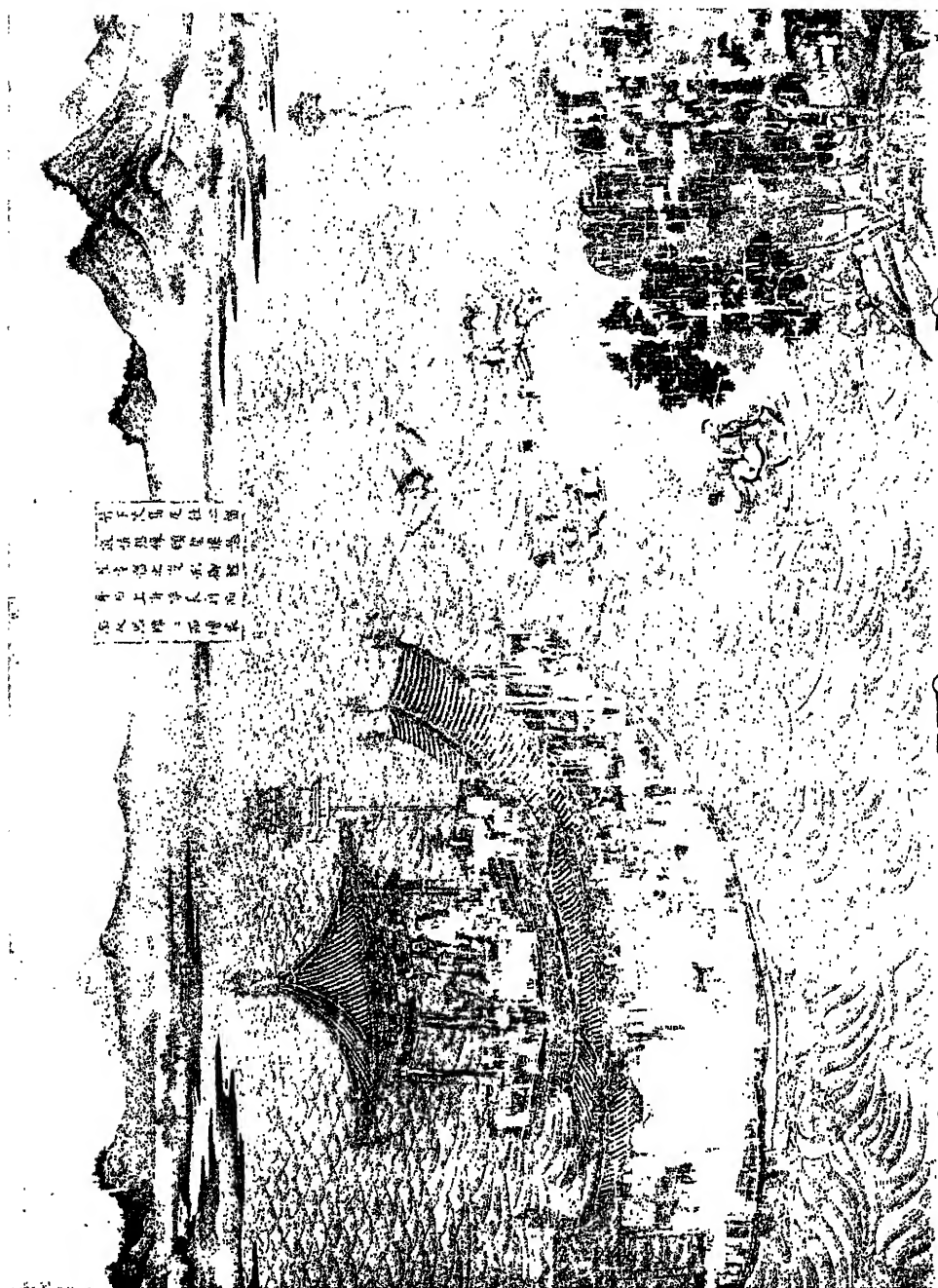
A translation of the poem is given by Mr. Waley in his *Introduction to the Study of Chinese Painting*, pp. 60-1. It was written, he says, 'by Ts'ao Chih, third son of the founder of the Wei dynasty, in A.D. 222.' It tells how the poet, travelling from the Court to his country estate, camped at sunset on the banks of the River Lo. The sudden apparition of an exquisite woman moving along the shore shook his heart. He asked his charioteer who she could be, and he told him it might be the goddess of the river. Enchanted with her beauty, the poet confided a message to the waves of the stream; he cast a pendant from his girdle to her. 'She pointed to the river depths in token that there she would meet me.' But suddenly the poet repented of his rashness; he feared some sorcery, hardened his heart and refused her. The mortified nymph uttered a cry so desolate that at the sound of it all the spirits of the river came to her comfort. 'The Storm-god lulled the winds to rest; the Lord of Waters stilled the waves. P'ing-i beat his drum; the fairy Nü-wo sang with shrill, clear voice. She summoned the Fish King from the depths. . . . Then dragons, six abreast in flawless line, were harnessed to her chariot of cloud. The whale and the dolphin gambolled at her wheel-side. Waterfowl lent winged escort to her train.' So the fairy

<sup>1</sup> Another version was in the collection of the Emperor Ch'ien Lung.



XLVI. CHINESE PAINTING OF THE SUNG PERIOD





XLVII. CHINESE PAINTING OF THE SUNG PERIOD

vanishes. Mr. Waley points out that the Freer picture illustrates only the finale of the poem: P'ing-i beating his drum and the fairy Nü-wo singing are shown almost at the beginning of the roll, and the main subject is the departure of the nymph. It is probable that the preceding portion of the painting has been lost. In any case the fact that the earlier part of the poem is not illustrated in the Freer picture lends additional interest to the present painting, which may now be briefly described.

We enter a country of rocks and groves, through which a river rushes. Spray floats over the falls of the water, and clouds of vapour coil and glide among the trees. Solitary on the river-bank stands a nymph between two slender banners stuck in the ground; and a little farther on another nymph moves towards the stream in a graceful bending attitude. Rocks, trees, and whorls of vapour again intervene; and now we see the poet, who is a grandee attended by a numerous retinue, one of whom holds a canopy over his head, face to face with the goddess of the river. Like an interlude comes the passage of two nymphs floating up from the water, following the flight of two others of their companions (Plate XLVI). Their airy movement is given with great felicity. Yet others are discovered farther on, under great crags beside the stream.

We then come to the poet again, seated this time, with his retinue behind him. Before him stands the goddess. It is the scene of the refusal. She turns to go, with a backward look. And immediately we see P'ing-i beating his drum and Nü-wo singing her lament. This group is identical in design with the group in the Freer picture, though less 'primitive' in actual drawing. Again the poet and his friends appear, gazing at the flight of the goddess in the marvellous dragon-chariot, while great fish leap up from the water and birds flock round in the air. The supernatural commotion agitates the rowers of two boats beside an islet; but the great barge in which the poet has already embarked rides serenely on the waves (Plate XLVII). On the farther shore he resumes his journey in a chariot. If he has to dispense with dragons, he has at least five horses abreast to draw him.

In places, notably the barge and the dragon-chariot, parts of the fine silk have worn away, apparently corroded by a pigment. The

colouring throughout is in delicate tones of green, yellow, and grey, with touches of red in the dresses.

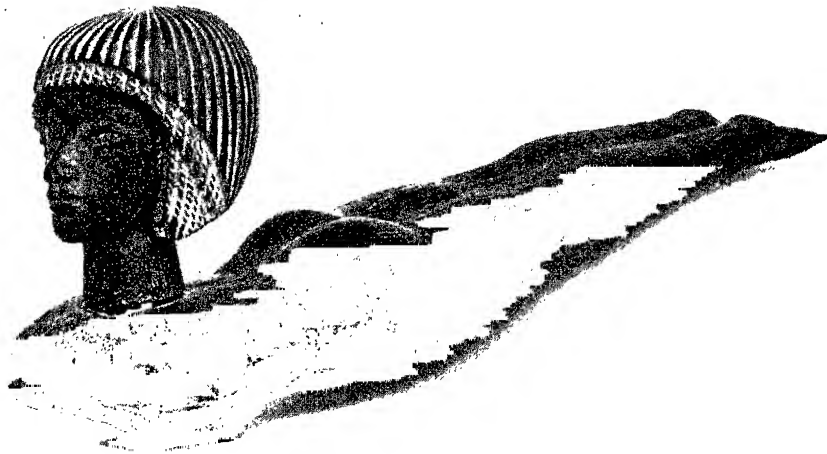
The flight of the goddess, the dragon-chariot, and the great barge are all in the Freer picture, but here everything is more elaborate, the barge of a more modern build. It is in the landscape, however, that the difference is most apparent. The landscape in the Freer picture is almost the only primitive landscape known to us in Chinese painting. Here we have the matured conventions of Sung landscape art. A certain incongruity in the painting of the landscape is perceptible, as if two different hands had been at work upon the roll. And this probably is the case. The figures, the trees, the dragon-chariot, the barge—all that constitutes the main thread of the picture—are entirely Sung in style, probably thirteenth century. But the outskirts of the composition, the distant mountains rising from misty bays, the glimpses of horizon, look to be in a different hand (probably early Ming) and are certainly in a different ink. It is all very skilfully inwoven and combined, so that sometimes it is difficult to say at what point this embroidery on the original design begins.

It is quite in the tradition of Chinese art that a pictorial theme, to which classic form has been given by an ancient painter, should be thus rehandled by a later master, preserving the main design. The Museum has in the 'Admonitions of the Instructress', whether it be an original by Ku K'ai-chih or a copy, one of the most precious and most famous Chinese paintings in the world. Though the new acquisition cannot compare with that in subtle mastery of brush-drawing, it has the great interest of echoing another of Ku K'ai-chih's works in a quite different *genre*, and is itself a painting of romantic beauty. The fairy-tale side of Chinese art could hardly be illustrated more fully and attractively.

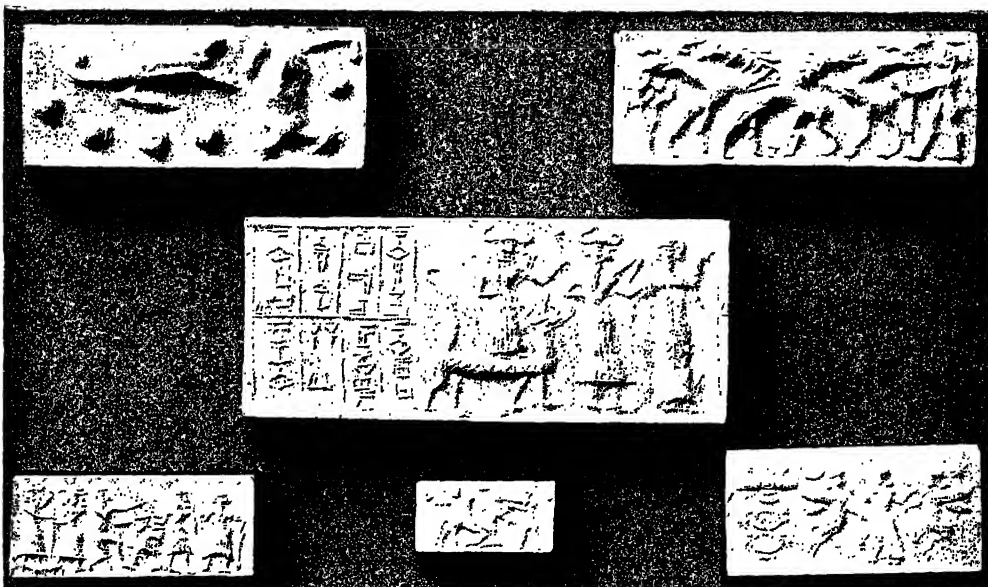
L. B.

#### 70. EGYPTIAN FIGURE OF A SWIMMING GIRL.

THE Egyptian and Assyrian Department has recently purchased an unusual and very attractive example of the favourite Egyptian spoon in the form of a swimming girl holding a receptacle in outstretched arms. In this case the arms which held the bowl of the



XLVIII *a*. EGYPTIAN FIGURE OF A SWIMMING GIRL



XLVIII *b*. BABYLONIAN CYLINDER-SEALS



spoon—representing probably a shell, fish, duck, or a lotus-flower—are missing, but originally ended in a single tenon, indicated by a large mortise in the girl's shoulders. The figure is of ebony; the head, a separate piece pegged to the back of the shoulders, is covered with a neatly carved wig in the full style of the period, made of slate. This device of finishing off small wooden statuettes in stone or faience is almost entirely confined to the last few reigns of the Eighteenth Dynasty (1425–1350 B.C.), and the finely cut features of the girl's face confirm this dating of the object by their close resemblance to those of similar works from el-Amarna. Although the best workmanship has been put into the carving of the head and wig, the modelling of the rest of the figure, and especially of the torso proper, is very good—down to the knees, below which anatomy and artistic feeling have been sacrificed to a desire for a smooth, tapering handle to the spoon.

The arms were probably of wood, and the receptacle of slate, steatite, or ivory, though possibly also of wood. The new acquisition is extremely interesting as the only example, among the spoons in the Department, of this peculiar wood and stone-overlay technique, and for craftsmanship and design compares with the best of our unusually representative series. Length,  $7\frac{1}{2}$  inches (18.75 cm.); height,  $2\frac{3}{4}$  inches (6.88 cm.). Plate XLVIII *a*. S. R. K. G.

## 71. BABYLONIAN CYLINDER-SEALS.

SIX cylinder-seals recently acquired for the Egyptian and Assyrian Department exhibit the art of seal-cutting in many of its successive phases. The earliest example is 122129, a black marble cylinder measuring  $1\frac{3}{16}$  inch (3 cm.)  $\times$   $\frac{3}{4}$  inch (2 cm.), very deeply incised with two animal figures and several spots worked by the drill. Such cylinders are characteristic of the archaic period, both in Elam and in southern Babylonia. A calcite cylinder 122128, measuring  $1\frac{1}{8}$  inch (2.8 cm.)  $\times$   $\frac{3}{4}$  inch (2 cm.), has a rather rough design of a man feeding animals schematically arranged. Of a later period, about the time of the Agade Dynasty, is the fine mottled marble cylinder 122125, on which a worshipper led by a god brings a goat as offering to another god who stands upon the back of a

fantastic dragon and brandishes a mace: the Semitic inscription shows that it was dedicated for the life of the donor and of his son. This fine example measures  $1\frac{5}{8}$  inch (4.1 cm.)  $\times$   $1\frac{1}{8}$  inch (2.8 cm.). 122127 is of green jasper and displays a mythological scene of combat between gods, but is not so well executed:  $\frac{3}{4}$  inch (2 cm.)  $\times$   $\frac{1}{2}$  inch (1.2 cm.). The small cylinder 122130 is of the late Assyrian or perhaps Persian period, and to the latter belongs the delicately finished calcite cylinder 122126, with its scene of the divine being in conflict with two winged monsters, and the symbol of the god Ahuramazda over two curious ornaments at the side. The last measures  $1\frac{3}{16}$  inch (3 cm.)  $\times$   $\frac{9}{16}$  inch (1.4 cm.) and casts of all are photographed on Plate XLVIII*b*.  
C. J. G.

## 72. OTHER GIFTS.

**A**MONG other gifts received during the period covered by this number (July–October) are the following:

Account by Lord George Gordon of his proceedings during the riots, 1780, from May 29 to June 9: a detailed narrative, apparently unpublished. Presented by Miss Eskell, in memory of her brother, C. Eskell van Noorden.

Diary of the Rev. Thomas Larkham, vicar of Tavistock, 1650–69, presented by L. N. Fawcett, Esq.

Letter by William Wordsworth to Capt. Pasley on the latter's *Essay on the Military Policy and Institutions of the British Empire*, with references to the poet's own pamphlet on the Convention of Cintra. A facsimile of the letter was among the Pasley Papers recently presented to the Museum (see *Quarterly*, vol. iv, no. 88), but the original has since been found at the Institution of Royal Engineers at Chatham, to which it had been lent. The Council of the Institution, on being informed of the facts, readily surrendered the original to the Museum, and received the facsimile in return.

Two genealogical MSS., 'The Descent of Tyler of Gloucestershire and Bristol', and 'Roberts of Borzell in Ticehurst, Sussex', compiled and presented by Col. J. C. Tyler, J.P.

'The Work of W. de Brailes', Roxburghe Club volume, presented by the author, S. C. Cockerell, Esq.

'A List of Mediaeval Manuscripts in the New York Public Library', presented by the author, S. De Ricci.

Glazed steatite scarab of a Hyksos king, presented by Professor P. E. Newberry.

Bronze case, in form of a pylon, for the mummies of two small hawks, presented by the late Dr. H. R. Hall.

Fragment of Pompeian wall-decoration, presented by A. Maude, Esq.

Flint implements from Larne, North Ireland, presented by J. P. T. Burchell, Esq.

Series of flint implements found on village sites near Mostagedda in the Badari district of Middle Egypt, presented by Guy Brunton, Esq., on behalf of the British Museum Expedition to Egypt.

Romano-British bronze brooch, third century, found at Pevensey Castle, presented by the finder, Miss D. J. Goddard.

Series of small stone implements from Nordhoek kitchen-midden, near Cape Town, presented by Col. W. E. Hardy.

Series of ironstone implements from Hope Fountain, near Bulawayo, presented by the Rev. Neville Jones.

Series of human bones, including fragment of a trephined skull, from the Bisley Long Barrow, and bones, flint implements, and pottery from the Bower Hill Long Barrow, Gloucestershire, presented by Miss Edith Paine.

Flint flakes from the prehistoric station of La Micoque, near Les Eyzies, Dordogne, presented by M. D. Peyrony.

Cruciform ornament of gold foil on iron with embossed scrolls and glass setting, Frankish, late seventh century, presented by C. R. Beard, Esq.

Brass hanging lamp and standard lamp from Morocco, presented by Major-Gen. Sir Neill Malcolm.

Stone implements from various sites in Cape Province, S. Africa, presented by Dr. P. van Heerden.

Series of Maya stone implements from Guatemala, presented by K. P. Herron, Esq.

Stone figure in Gandhara style, from Taxila, presented by Lt.-Col. E. R. Johnson.



Quartz hand-axe and engraved iron sword, excavated at depths of 16 and 19 feet in an old river-bed, S. Bauchi plateau, Nigeria, presented by the Directors of the United Africa Company.

Five gold ornaments, from ancient Peru, presented by C. Andrade, Esq.

Colour-prints of Blackfoot Indians from the 'Waterton Lakes' and 'Glacier' National Parks, U.S.A., presented by G. C. Collingwood, Esq.

Sixty-three bronze Romano-British coins, being imitations of Roman Imperial coins from the first to the fourth century, presented by the Rev. E. A. Sydenham.

One silver and five bronze Greek, and one silver and four bronze Roman coins, collected during an expedition to Asia Minor and presented by C. W. M. Cox, Esq.

Forty-six bronze Greek coins, mostly of Elymais, presented by the Rev. E. Rogers.

## RECENT PUBLICATIONS

THE lamented and totally unexpected death of Dr. H. R. Hall lends a special, though melancholy, interest to the new edition of the *General Introductory Guide to the Egyptian Collections*, which was his last contribution to the official literature of the Museum. It is a revision of the *Guide* prepared by his predecessor, Sir Ernest Budge, in 1909, and aims at furnishing the reader with a general handbook of Egyptian archaeology, which may serve alike as a basis for his study of the collections in the galleries of the Museum, and also as a cheap, authoritative, and well-illustrated book of reference for use at home. It includes chapters descriptive of the geography and ethnography of the country, the literature, religion and customs of ancient Egypt, and a sketch of its history; and it is illustrated with 233 figures, large and small.

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Recent additions to the series of sets (6 cards in each) of coloured reproductions in postcard size are as follows:

B 41. Chinese and Japanese Paintings of Animals.

- B 42. Greek White-Ground Vases.
- B 43. Greek White-Ground Vases.
- B 44. Japanese Colour-Prints by Kiyonaga.
- B 45. 'The Hundred Children', from a Chinese painting.
- B 46. Mughal Painters of the Early Seventeenth Century.
- B 47. Miniatures of the Virgin and Saints (from Harley MS. 2897 and Add. MS. 35311).
- B 48. Miniatures of the Nativity and Epiphany (from Add. MS. 35312).
- B 49. Masks from Ceylon, used in ceremonial and magical rites.
- B 50. Masks and Puppets from Java, used in dramatic performances.

In addition, two large reproductions from Italian service-books, of the Annunciation and Nativity, have been issued (1s. 6d. and 1s. respectively), and four small process reproductions of St. George, the Virgin and Child, St. Boniface, and the Crucifixion, in folders, at 4d. each. While for those who are interested in Oriental art, there are seven large and three small reproductions from Persian illuminated manuscripts, which have been prepared with special reference to the coming Persian exhibition.

Simultaneously with the exhibition of Persian Art to be held at Burlington House in January, it is intended to arrange an exhibition in the Oriental section of the Exhibition Gallery of the Department of Prints and Drawings, in which the same subject will be dealt with so far as it comes within the scope of the Museum. It will not be confined to the Persian paintings in the Department itself, but will include illuminated manuscripts from the Oriental Department, and antiquities (notably the famous Treasure of the Oxus) from the other Departments in which objects from Persian territory (of whatever period) are to be found. A short Guide will be issued, containing not only descriptions of the objects exhibited, but also brief essays on Persian art.

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When the redecoration of the Prints and Drawings Department is completed, it is proposed to install, in the section of the Exhibition Gallery devoted to Western art, exhibitions of fifteenth century German woodcuts and English prints of the nineteenth century.

## NOTE

THE sudden death of Dr. H. R. Hall on 13 October was a great shock to his colleagues, as well as to a large circle of friends outside the Museum. During the preceding weeks he had been representing the Museum abroad, first at the 'Semaine Égyptologique' at Brussels, and then at the celebration of the Centenary of the Berlin Museums (including the opening of new galleries for the Pergamon marbles and other remains of ancient architecture and sculpture). He was particularly pleased to go to Berlin, because he had recently been elected a member of the Archaeological Institute; and while there he was in excellent health and spirits, as his German friends who saw him there have since testified. A chill caught on the return journey, however, attacked his lungs; and after a few days' illness, during which no danger was anticipated, he died suddenly in his sleep. His death deprives the Museum of a vigorous and zealous officer, and is a heavy blow to his Department. During the five and a half years of his Keepership he had done much to reorganize the exhibition galleries by reducing the number of objects exhibited and exhibiting more effectively those which were retained; and he was looking forward to the more drastic rearrangement of the Department contemplated in connexion with the rebuilding schemes now in progress. His death leaves the Department sorely crippled, and deprives the archaeology of the eastern Mediterranean lands of its foremost representative in this country.

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XLIX. THE MAN OF SORROWS. FROM THE ABBEY OF  
ST GALLEN

### 73. RARE GERMAN WOODCUTS.

**D**URING the last quarter some notable additions have been made to the Collection of early German woodcuts, a class of prints in which the Museum is already exceptionally rich. Five cuts of the second half of the fifteenth century were acquired at the sale, on 7 November at Berlin, of the celebrated Collection of about forty primitive woodcuts from the abbey of St Gallen in Switzerland. The finest of these is a *Man of Sorrows* (Schreiber 861) of monumental simplicity and in very perfect condition (*Frontispiece*). The others are *The Trinity* (S. 740), a *St Elizabeth* (S. 1408) belonging to a series of saints all coloured, and probably engraved, in the same workshop, of which several were already in the Collection, and two representations of much rarer saints, *St Cyriac* (S. 1383) and *St Wendelin* (S. 1732). Both of these bear manuscript notes in the hand of Gallus Kemli (d. 1477), a monk of St Gallen in whose lifetime this little collection of prints, probably the oldest in Europe, had been formed.

From another source was derived, about the same time, an undescribed coloured heraldic woodcut of about 1495, exceptional in its dimensions ( $14\frac{7}{8} \times 10\frac{3}{4}$  inches) and of some historical interest as representing the arms of Pope Alexander VI (Rodrigo Borgia), 1492-1503. This woodcut, presented by the Keeper, was recently detached from the binding of a volume from the library of Prince Löwenstein-Wertheim, sold at Frankfort on 6 October.

From another book, or rather a composite volume containing several different books of the early sixteenth century and four printed single sheets, came a small group of woodcuts by Dürer and his school, of exceptional rarity and in almost faultless condition, which make a very valuable addition to the fine collection of this master's work in the Department. The most important of these is a first edition, hitherto unrecorded, of the six *Patron Saints of Austria* (B. 116). The woodcut itself, in the extremely rare first state before two more saints were added, stands at the top of a sheet, with wide margins,  $14\frac{1}{2} \times 11\frac{7}{8}$  inches, which also contains a Latin poem of 46 hexameters, by Joannes Stabius, followed by a dedication, dated 1515, to another humanist, Andreas Stiborius, a canon of St Stephan

of Vienna, and parish priest of Stockerau, in Lower Austria, a place mentioned on the woodcut itself as the scene of the martyrdom of St Coloman. The date 1515, given to this woodcut in the British Museum Catalogue, had hitherto been only a matter of inference, the only known edition with verses and a date being one of excessive rarity (not in London) in which the block is already in the second state and the date after the verses is 1517. This new discovery is one of great interest to students and collectors of Dürer's works.

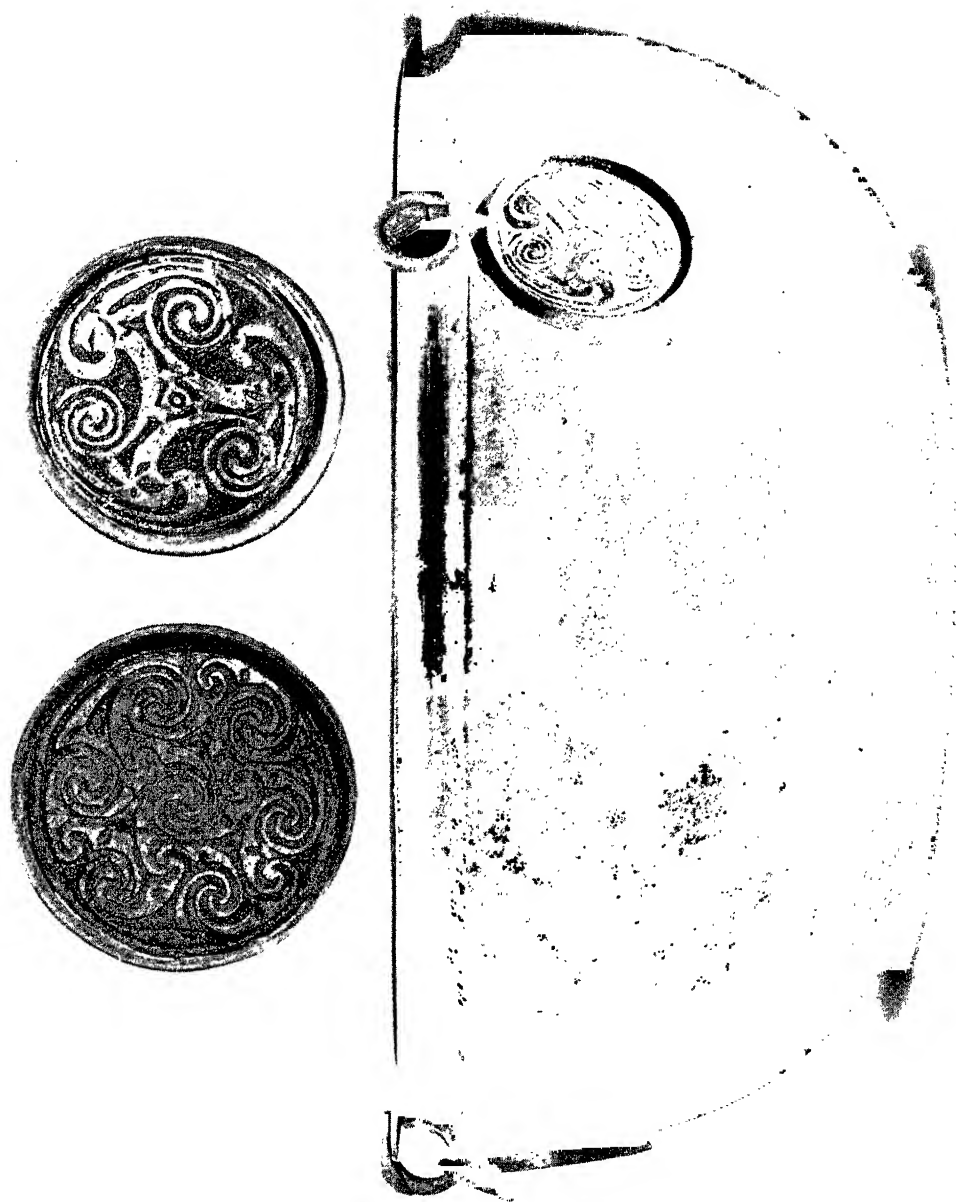
The second sheet acquired is a brilliant impression with wide margins of the poem on St Sebald by Conrad Celtis, accompanying Dürer's very scarce woodcut *St Sebald on the Column*. Of this poem only five copies are known, in two different editions, of which the Albertina possesses both, while Berlin has a (sixth) impression of the woodcut alone, without the poem. The Museum already possessed the poem and woodcut in the same edition as that recently acquired, but the specimen bought at the Cornill d'Orville sale in 1900 is disfigured by gaudy colouring.

The third sheet contains four woodcuts: on the left-hand side a rare unsigned *Rosary* (B. app. 29), with anonymous verses and the date 1515, and on the right three scarce circular woodcuts, *St Jerome* (B. 115), *The Judgement of Paris* (B. 134), and *The Embrace* (B. 135). The authorship of these three is still a puzzle, but their association, hitherto unknown, with the *Rosary* of 1515 (perhaps a work of Hans von Kulmbach) rules out the ascription, often suggested, to Springinklee, who at that date was too immature to be the author of work so accomplished. Though hesitation must be felt in ascribing the woodcuts to Dürer himself, it is difficult to suggest any other name.

C. D.

#### 74. THE WINCHESTER BOWL.

IN August 1930 Mr W. J. Andrew, F.S.A., was trenching the earthenwork known as Oliver's Battery ( $1\frac{3}{4}$  miles SW. of Winchester) on behalf of the Hampshire Field Club, to decide whether it dated from Oliver Cromwell's time or was a prehistoric enclosure adapted by him for the bombardment of the county town. At 2 feet from



L. BRONZE BOWL FROM WINCHESTER





the surface of the north-east angle of the rampart was found a man's skeleton in a grave cut north and south in the chalk rubble, with the head at the south end. The arms were placed round a bronze bowl (Pl. L) which lay on the chest; a small iron lance-head lay on the right thigh with its point at the knee, and a hunting-knife of the scramasax type with silver pommel was on the left hip, also pointing downwards. The skeleton was left undisturbed and re-buried, and the grave-furniture passed into the possession of the County Council as ground-landlords. On the advice of their chairman, Sir William Portal, F.S.A., the Council decided to hand the antiquities over to this Museum on permanent loan, on condition that a reproduction of the bowl was given to the Winchester museum. Though fragments of over thirty such bowls have been found in England, there is no example in such good condition as this new discovery. The five enamel disks with Celtic scroll-patterns in tinned frames were found loose, but approximately in position—three below the neck as escutcheons for the chain-rings, and the others of another pattern inside and outside the recessed base. The workmanship is remarkable and cannot be exactly copied, as the bowl was beaten out of a bronze plate, provided with a hollow moulding at the neck, and the flat rim folded inwards without a crease. It was evidently intended to be seen mostly from below, and was presumably suspended by three chains; but the only specimen retaining links of a chain dates 1,000 years earlier and was found at Cerrig-y-Drudion, Denbighshire. In addition to the enamel design on most of the English specimens, the Welsh evidence for the use of such bowls in La Tène I times suggests a Celtic origin, and only four of the English series bear anything like a Christian symbol. The enamel 'print' inside the bowl was evidently meant to be seen, and both solids and opaque liquids are ruled out; but water for ceremonial purposes would be appropriate, and the use of holy water is common to most religions. The bowl could be carried round for aspersion (and the hollow moulding would check the spilling of its contents), but remain suspended at other times in a sacred edifice. The method of using these bowls is not the only problem they present, and an explanation will have to be found for the constant occurrence of

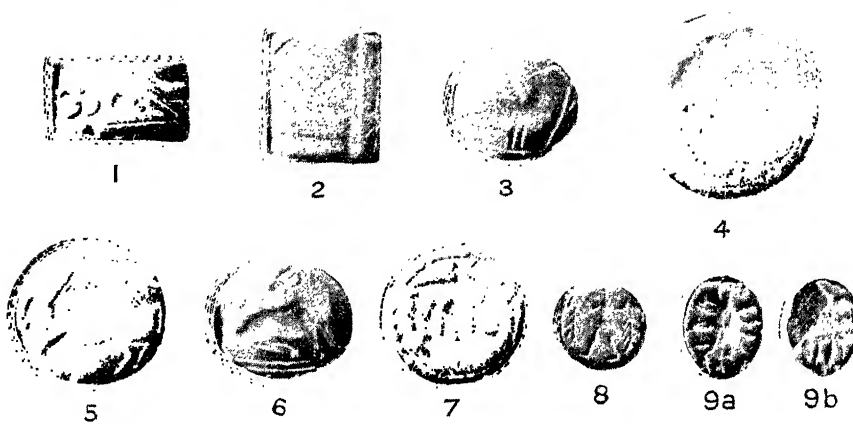
this Celtic type with enamel decoration in what must be considered Anglo-Saxon burials. Further, the only hanging bowl found in Ireland is of a later pattern (of the Viking period), and is devoid of enamel. Abroad the occurrence of these bowls or fragments of them in Scandinavia can easily be explained by the Viking raids, and one enamelled escutcheon at Brussels should not be overlooked, though no further parallels have been found on the Continent, and the question is pre-eminently one for British archaeology. R. A. S.

#### 75. MINOAN AND GEOMETRIC SEALSTONES.

THE nine engraved gems from Greece (Pl. LI *a*) belong to various periods. Nos. 1 and 2 are flattened cylinders, sard (fragmentary; device of a fish?), and black steatite, with the strange formal designs that were common in M. M. III; 3, sard lentoid bearing a stylised bird, may be of the same early date, but its shape belongs rather to L. M. III. No. 4 is a glass lentoid with a fine but perished L. M. I design of a bull looking back at a tree; two other lentoids, 5 (sard) and 6 (black steatite), are L. M. II. The rest belong to the Geometric period: 7 (black steatite, hemisphere) bears a man perhaps carrying a hare and a net; 8 (red steatite, a thick disk with one bossed side) bears a man carrying two branches; 9 (black steatite) is shaped rather like a knuckle-bone and has a device on each end, perhaps a beetle and a seated person (broken). E. J. F.

#### 76. A SWORD FROM OLYMPUS.

A MYCENEAN bronze sword recently acquired by the Department of Greek and Roman Antiquities, of a well-known though not a common type (Pl. LI *b*), has special importance in its provenance near Mount Olympus. Its length is  $24\frac{1}{2}$  inches (62.3 cm.). It doubtless had a pommel, which was apparently fixed to the last scales of the grip, since there is no trace of the usual tang at the end of the hilt. It is strange too that the hilt has no rivet-holes. The characteristic horns and the edges of the hilt are flanged with continuous strips of bronze, which overlapped the scales. The form is mainly contemporary with L. M. II (Mycenean II); its earliest known example comes from one of the shaft-graves of Mycenae.



*a*



*c*

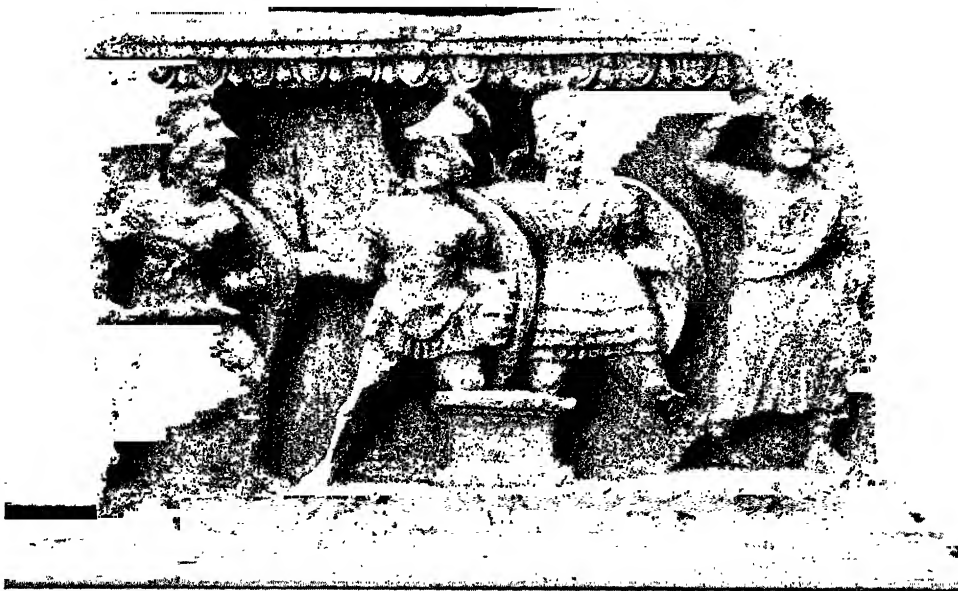


*b*

LI. (a) EARLY GEMS, (b) SWORD FROM OLYMPUS, (c) ATTIC VASE



*a*



*b*

LII. VOLTERRA URNS

This is the earliest Mycenaean weapon that has yet been found so far north in Greece, but Mycenaean pottery of the same date has been found at Volo and is reported from North Thessaly. E. J. F.

#### 77. A LATE ATTIC VASE.

THE red-figured Krater (ht. 0.485 m. = 19 inches), illustrated in Plate LI c, was formerly in the Collection of Mr. Edwin Barclay. It is an example of the latest phase of Attic vase-painting, and has some affinity in style and subject with the vases from Kertch and the Cyrenaica which date from the fourth century B.C. At this period subjects of an Oriental character had been popularized by the close relations between Greece and the Farther East, and we find on this vase representations of the Asiatic gryphon and his traditional enemies, the Arimaspi. The reverse picture shows a combat between the two, a frequent subject of the time, which has reference to the legend of the stores of gold guarded by gryphons, which the Arimaspi were always trying to rob. In the obverse scene, on the other hand, the Arimaspi are actually riding on the conquered gryphons, and are contending with Amazons. All the combatants are clad in conventional Oriental costume, and only their white faces distinguish the Amazons from their foes. The fight takes place in the presence of two Maenads, who seem to be trying to escape from their awkward position. As on many other vases of the period, the actual meaning of the scene must not be pressed; the artist has merely combined the types with which he was familiar without seriously considering their appropriateness. The vase is in perfect condition, and is a welcome addition to a class not strongly represented in the Museum. H. B. W.

#### 78. THREE VOLTERRA URNS.

THE rarity with which Volterra urns come into the market in this country may be judged from the fact that between 1849 and 1925 the Museum did not acquire a single specimen. In the past year, 1930, no less than four were obtained, all from the former Forman Collection and all representing types new to the Museum one was described on p. 52, the three others remain to be published.

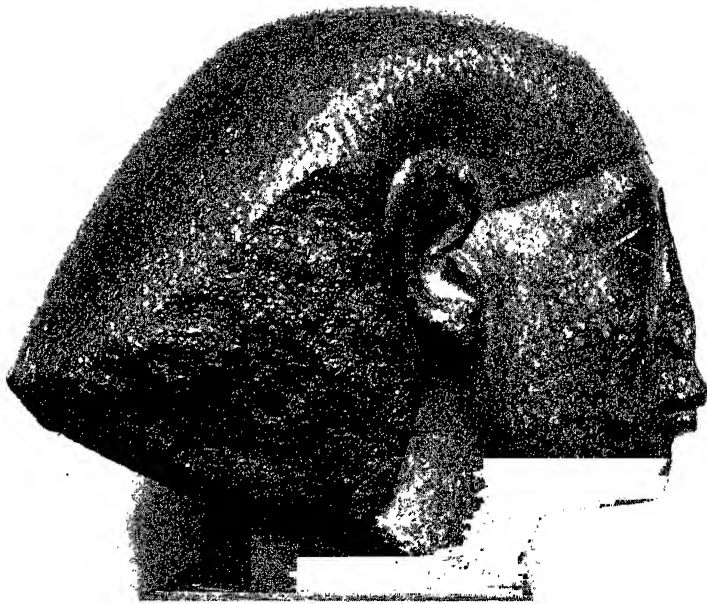
The first (Pl. LII *b*) shows two armed men who defend themselves on an altar; an enemy attacks and an old man recoils in horror. This scene is found on other urns, but the present example provides the clue to its interpretation by a new detail, the severed woman's head held within the shield; we are reminded of the attack of Phineus upon Perseus in the house of Cepheus (Ovid, *Metam.*, v, 1). The urn is in excellent condition, save on the right side, and the paint is exceptionally well preserved.

The second urn shows a battle-scene: two men in a chariot attack two on foot, while an archer crouches on the ground. No other example of this type exists, and our only knowledge of it has been a drawing made by Inghirami over 100 years ago (see Körte, ii, Pl. XCVII, 2). The recovery of the original and the confirmation of the unique subject are doubly gratifying after so long a period of eclipse.

The third urn represents the 'combat of Echetlos'; not the Chiusine rendering which is the commonest subject in late Etruscan art, but the rare Volterranean rendering (as Körte, iii, pl. IV). More important however is the lid (Pl. LII *a*), surely one of the finest lids that survive from Volterra; the thin aristocratic face is in striking contrast to the typical 'obese Etruscan' portrait. F. N. P.

#### 79. A LIFE-SIZE PORTRAIT HEAD OF THE TWELFTH DYNASTY.

A NOTABLE addition to the Egyptian Collections has been made by the recent purchase of a dark grey granite head (Pl. LIII) from a life-size statue (No. 62978; height  $8\frac{5}{8}$  inches = 21.6 cm.). It is the face, apparently, of a private person, for he wears a full plain wig with no head-dress or uraeus. The features are of the same cast as those found in portraits of the later Twelfth-Dynasty kings, Sesostri III and Amenemhêt III, and are perhaps most reminiscent of the former. Apart, however, from the absence of royal insignia, there can be no question of identifying the new head with any of the known royal portraits of this period, since it is distinguished by a markedly receding chin which is found in none of them. This pronounced feature is an individual touch of por-



LIII. EGYPTIAN TWELFTH DYNASTY GRANITE HEAD





traiture seldom found in private persons' statues of the Twelfth Dynasty, when the strongly marked types of the royal heads are apt to obliterate individual characteristics in their subjects. In the present instance the lips and chin have probably been re-modelled in the Ptolemaic or Roman Period; and there are technical points which bear out the assumption that the head no longer exhibits those features as they were originally carved. The Sesostride look which remains and the fact that it is the only known life-size private portrait in the round of this period suggest royal lineage. But whether the sitter was of pharaonic descent or not, the portrait—in spite of mutilated cheek and nose—is a splendid work of art. S. R. K. G.

### 80. LURISTAN BRONZES.

THREE bronzes (Pl. LIV *a*) recently given by Dr Robert Mond to the Department of Egyptian and Assyrian Antiquities are the first to be acquired from the recent discovery of these objects in the province of Luristan, W. Persia, where they are said to have been found principally in the neighbourhood of Harsîn. Hardly anything reliable is to be ascertained about the circumstances in which they were found, since all have been dug up indiscriminately by the natives of one of the most backward parts of Persia, and thence have passed through the bazaars and the hands of dealers. It is clear, however, that horse-burials were common in these cemeteries, for harness-trappings are very prominent among the objects recovered; arms, ornaments, and vessels are also well represented.

The present specimens are not, however, the first of these bronzes to enter the Museum. Some half-dozen of the still enigmatic ornaments in the form of two lean confronted monsters on either side of a central shaft which was traversed by a bronze tube have been exhibited with the Assyrian collections for some years past. Two of these were bequeathed by Mr H. F. B. Lynch, the traveller in Armenia, but it is not known where he obtained them. Further, the Department of British and Medieval Antiquities has also had exhibited with the Franks Collection three examples of the characteristic bridle-bits with cheek-pieces in the form of animals or grotesques. In no case, however, has anything been known about

their provenance or connexions. The confronted figures have generally been ascribed to the Parthian period, and this is probably not far from the truth, though up to the present the ascription was hardly more than a guess. The large number of these Luristan bronzes now available for study has increased the confidence with which some statements can be made about them, in spite of the lack of archaeological evidence due to the circumstances of the find. There seems now to be a measure of agreement that, contrary to some earlier estimates of antiquity, these bronzes are of late date, not anterior to the Achaemenid period, and indeed somewhat later. Only a few are characterized by ornament which can be recognized as Achaemenid, but the fantastic animal style so prominent in them is much more like that of the bronzes from various localities in Persia mentioned with no. 193 in Dalton's *Treasure of the Oxus*, all of which are attributed to about the same date as the Luristan bronzes.

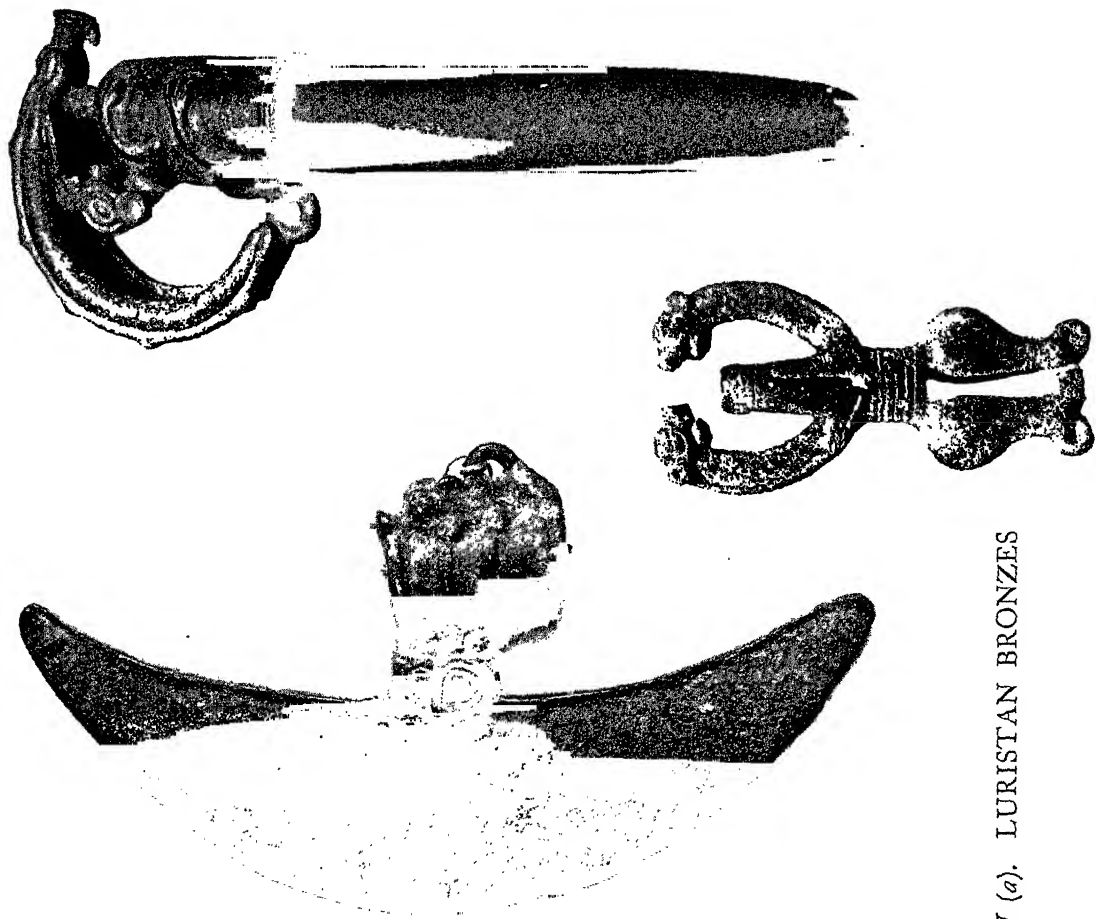
Of the present specimens (see Pl. LIV *a*), the axe-head (length  $7\frac{1}{4}$  inches = 18.4 cm.) and the whetstone with elaborate bronze mount (length  $7\frac{1}{4}$  inches) need no description. The pair of confronted animals (height  $3\frac{1}{2}$  inches = 8.9 cm.) is very commonly found among the bronzes; in all cases it forms one member of a group together with two other pieces, (1) a hollow tube which traverses the shaft between the animals and fits below into the neck of (2) a bell or bottle-shaped bronze object; the purpose of this composite ornament or utensil is quite uncertain. Seven small animal figures of the same origin, with loops for suspension, were acquired at the same time.

C. J. G.

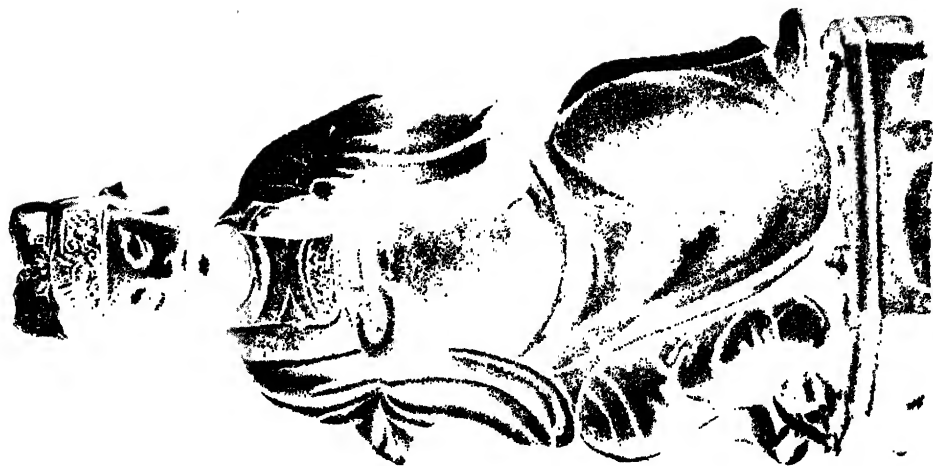
#### 81. A DATED FUKIEN FIGURE.

AN interesting document has been added to the Chinese Ceramic Collection by the recent purchase of a white porcelain figure with an incised inscription.

The factories at Tehwa in the province of Fukien produced, during the Ch'ing and part of the Ming dynasties, the only Chinese porcelain which competed seriously with that of Ching-tê-Chên. It is a very translucent porcelain with thick, mellow glaze of milk or cream white, which combines intimately with the body of the ware. Figures of



LIV (a). LURISTAN BRONZES



LIV (b). FUKIEN FIGURE



all kinds, and particularly of deities, were a Tehwa speciality, and many of them are cleverly modelled and things of great beauty. The chronological classification of the Tehwa porcelain presents much difficulty owing to the fact that the material itself has changed little in the course of three centuries and that there is little ornament and less colour which might indicate period. Dated specimens are of extreme rarity, and we have had to rely chiefly on the elusive criterion of style in differentiating the Ming from the Ching productions.

Considerable importance, then, attaches to the statuette of the God of Wealth which is illustrated on Pl. LIV *b*. It is of massive build and relatively great weight, but modelled with much dignity. The glaze is a warm, ivory white. On the robes and on the base is etched ornament consisting of dragon designs, and floral scrolls, while on the back is the 'moon hare' in clouds. Some of the details are carved in relief; and the small objects strewn in front of the god are symbolic of wealth, namely a coral branch, a 'cash' or coin, an ingot, &c. There are holes in the lips, chin, and cheeks in which hair has been inserted.

The inscription, incised and covered with glaze, is on the back of the throne. It has been read by Dr Giles 'made at the *wei* hour of the *jên-yin* day, the 26th of the third month of spring, in the *kêng hsü* year of the reign period Wan Li' (i.e. between one and three p.m. on 19 April 1610).

R. L. H.

## 82. THE JAMES HILTON BEQUEST OF JADES, ETC.

THE late Mr James Hilton left behind him extensive collections of Chinese jade and hard stones and of Japanese wood and ivory carvings. At the time when they were formed, in the last half of the nineteenth century, the earlier phases of Chinese art were almost unknown to us, and consequently the jade and hard stones belong mostly to the eighteenth and early nineteenth centuries. The Japanese carvings are mainly netsukés. A selection of these objects was bequeathed to the Museum, and as a result some forty-three pieces of jade and stone and sixty-five netsukés have been added to our Collections. Both additions are welcome, as the Museum Collection of jade is small and the new acquisitions are of choice

workmanship and of good quality stone. In addition there were three jade objects of ethnographical interest, including a New Zealand neck-ornament (*tike*).  
R. L. H.

### 83. EARLY MAYA POTTERY AND SCULPTURE.

THE most important addition to the Ethnographical section of the British Museum during 1930 comprises two intact pottery vases and a colossal stone head from Central America. These specimens, illustrating the high stage of craftsmanship attained by the Early Maya, were the gift of the National Art-Collections Fund, and may be described shortly as follows:

A cylindrical beaker, measuring 6.6 inches in height and 6.7 inches in diameter, with thin walls, well-fired, and covered with a decoration in slip-painting. The colours are low in tone: the ground is a yellow-buff, and the designs are in red and orange, with outlines and details in black. (See Pl. LV, LVI *a*).

The scene represented is the reception by a chief of a subordinate, who carries a gift, with attendants standing by. The drawing is admirable, especially as the chief is represented in a 'three-quarter' pose. Columns of hieroglyphs occupy the field, drawn with the same certainty of line which characterizes the figures. This vase is, with the possible exception of one other, the finest example of Maya pottery decoration yet discovered. It was excavated at Nebaj, in the Alta Vera Paz district of Guatemala, and possesses a world-wide reputation among American archaeologists.

The other vase is a bowl, measuring 5.3 inches in height and 6.8 inches in diameter, of extremely good paste, but ornamented in a style which is not unusual, though not common, in Central America. There is no coloured ornament, but the design (representing an offering made to, possibly, a deity) stands in relief, having been carved out after firing. This comes from the same region.

The stone head (Pl. LVI *b*) is a fragment from one of the colossal stelae discovered at the Early Maya site of Copan in the Republic of Honduras. It was removed many years ago, and is a most valuable supplement to the altar and series of casts presented to the nation by the late Alfred Maudslay.



LV. THE NEBAJ VASE





LVI(a). THE NEBAJ VASE



LVI(b). HEAD FROM STELE FROM COPAN

Apart from the artistic qualities exhibited by these three specimens, it is worth while stressing the fact that they were produced by a people who were ignorant of the use of any form of metal. They are paramount examples of the high standard of technique and artistry which can be achieved by artizans who possessed no metal tools.

T. A. J.

#### 84. A NEW CHARTULARY OF THE CATHEDRAL PRIORY OF ELY.

**E**VEN before the purchase of Lord Leconfield's manuscript in 1928 (see vol. iii, p. 57) no library could claim to possess so rich an array of chartularies of the See and Priory of Ely as the Museum. To these volumes, some of them elegant examples of twelfth and thirteenth century penmanship, a paper book in a variety of crabbed and ugly hands of the latter part of the fifteenth century has now been added. It may well be that the index to one of the older chartularies—a register of deeds belonging to the almonry at the priory (Cotton MS. Vespasian A. vi, ff. 90-133)—was completed, after an interval of two centuries, by a hand which occurs commonly in the present volume. However uninviting in appearance, the five hundred odd pages of the new acquisition (Egerton MS. 3047) are a storehouse of materials not to be found in its more venerable companions. Apart from a few charters in the hostelry, the muniments of the priory were preserved in chests and coffers, each instrument with a reference letter and number assigned to it. These references are reproduced in the margins of the new MS. The deeds themselves range from royal confirmations and licences to acquire land in mortmain to simple conveyances between laymen. Perhaps A.D. 1446 is the latest date, but charters of the late thirteenth and fourteenth centuries predominate. As an illustration of the way in which wealth flowed into houses of religion a compact, made in the reign of Richard II, with a man who had endowed the prior and convent with his estate in Ely (f. 137, cf. also f. 137 b) may be of interest. The grantor and his wife became life-tenants of the property at a token-rent, and the community, in addition to providing the husband with a pension for a term of years and undertaking that its

officers should collect for him his rents in London, Ely, Cambridge and elsewhere, covenanted to prepare a tomb in the cathedral, near the image of St Christopher, for him and his wife; to light candles to their memory before the shrine of St Etheldreda and in the chapel of the Virgin whenever high masses were celebrated; to receive them into confraternity, causing their names to be inscribed in the martyrology of Ely; and to observe the anniversary of their deaths. Secure in the knowledge that their bodies would come to honourable burial and that for all time the safety of their souls would be the care of the great church in whose shadow they had dwelt, elderly and childless people, weary of the management of their worldly affairs, must have entered into such arrangements with deep satisfaction. Inside the front cover are certificates of the production of the volume in two Exchequer suits, one as late as 1804. They serve as a reminder that these chartularies, now so precious to the local historian, were held in esteem by lawyers and landowners long after their monkish compilers had disappeared from English society.

A. J. C.

#### 85. TWO CHARTERS RELATING TO ST PANCRAS.

THE Department of Manuscripts has acquired by purchase two charters relating to the church of St Pancras. They are both undated, but approximate dates can be assigned to them on internal evidence. The earlier of the two (Add. Ch. 67800) is a confirmation by Hugh [de Marinis], Dean, and the Chapter of St Paul's, of the presentation by Canon William de Belmeis of a priest named Fulcher to the church of St Pancras at a yearly stipend of one bezant or two shillings sterling. Hugh de Marinis was Dean from about 1160 to (probably) 1180. Reference is also made to G[ilbert Foliot], Bishop of London, whose tenure of the see was from 1163 to 1187. Hence the date of the charter is between 1163 and 1180, probably towards the end rather than the beginning of that period. There is a seal in red wax, somewhat imperfect, which is that of the Chapter.

The other (Add. Ch. 67801) is a grant of the church of St Pancras by the same William de Belmeis to the Chapter of St Paul's, for the

souls of his uncle Richard [de Belmeis], formerly Bishop of London [1152-62], his father Robert de Belmeis, and himself. Among the witnesses is the historian Ralph de Diceto, Dean [1180-1202?]. There is a portion of a seal in green wax, probably that of William de Belmeis. Another copy of this charter, practically identical in wording except for one clause, is to be found in the archives of St Paul's (*Hist. MSS. Comm.*, 9th Report, Appendix, p. 23). H. I. B.

## 86. LETTERS OF THOMAS KNYVETT OF ASHWELL-THORPE.

CARLYLE in his 'Cromwell' has two references to a Thomas Knyvett of Ashwellthorpe near Wymondham in Norfolk, who took part in the abortive rising at Lowestoft in March of 1643 and to whom Cromwell wrote a letter on a matter of small importance in 1646. The acquisition by the Museum of Knyvett's letters to his wife will enable a truer picture to be drawn of a character very typical of his period and a letter-writer of unusual accomplishment. He was born in 1596, the son of Sir Thomas Knyvett of Ashwellthorpe, and a descendant of Lord Berners, the translator of Froissart, by the marriage of Lord Berners' daughter Jane to Edmund Knyvett, sergeant-porter to Henry VIII. Hence he inherited a claim to the barony of Berners which he never managed to establish, though it was afterwards made good in his family. He married Catherine, daughter of Thomas Lord Burgh of Gainsborough, and these letters to her cover the period from about 1620 to 1644. They fall into two practically equal parts, the first series running from about 1620 to 1639 (46 letters), the second covering the Civil War period from 1641 to 1644 (42 letters). In the first series he is much engaged in London about law business connected with his estates, but the letters have many sidelights on the events of the day and the social life of the time (including the ladies' fashions), on hawking and hunting (he was an indefatigable sportsman), and on the work of a country justice. Though he was a collector of books (the catalogue of his library is in the Cambridge University Library) and a friend of such antiquaries as Spelman and Le Neve, there are few references to literary matters. An allusion to *Argalus and Parthenia* (printed in

1629) shows that he was a reader of Quarles, and the popularity of Shakespeare's *King Lear* accounts for the nicknames of Goneril, Regan, and Cordelia borne by his wife and her sisters in 1632. With the outbreak of the Civil War the letters begin to deal more continuously with public affairs. Knyvett made one half-hearted attempt at participation on the Royalist side.

In March 1643 news came to Norwich that 'the town of Lowestoft had received in divers strangers and was fortifying itself'. Knyvett and certain of his friends and relations were the strangers in question. Cromwell was in Norwich at the time, and descended at once on Lowestoft which surrendered without fighting. Knyvett and his fellows were taken to Norwich, then to Cambridge, and finally to Windsor. After a short captivity he was released, to find his estates threatened with sequestration. The letters from this point are concerned with his experiences before the Committee for Examinations and his discussions with Miles Corbet, the regicide, chairman of that committee. They give a vivid picture of the sufferings of a royalist compelled to compromise with the Parliamentarians and to watch from London the gradual failure of the King's cause. Knyvett was discharged in 1644 through the good offices of Cromwell, and remained quiet during the remainder of the struggle, dying on the eve of the Restoration in 1658.

It is plain from this account that the letters have some considerable historical interest, but their most remarkable feature is the lively, varied, and individual style in which they are written. They are full of racy phrases, sometimes euphuistic, sometimes homely; of rapidly sketched vignettes of social life and historical events; and of comments quick with contemporary feeling upon the changing fortunes of the war. Knyvett's own view of the war may be gathered from this outcry in a letter of 27 March 1644: 'Suerly this History to after Ages will seeme rather a Romancy, a faingned thing then a matter really Acted, And in my opinion twilbe much more for the Credit of the Nation to have it so con-stred, then cheer'ly beleev'd, for the best excuse that can be made for us, must be a fit of Lunacy, the Lord God Allmighty open all our eyes.'

R. F.

## 87. LETTERS OF JANE AUSTEN.

IN 1925 the Department of Manuscripts acquired by purchase (Egerton MS. 3038) the original manuscript of the two concluding chapters of the first draft of Jane Austen's *Persuasion*. This autograph has now been supplemented by a valuable gift from Captain Ernest Leigh Austen, R.N., who has generously presented six letters from Jane Austen to her brother Francis (Add. MS. 42180). Five of these, three of them written in January 1805, the other two in 1813, have been published in *Jane Austen's Sailor Brothers* by J. H. and E. C. Hubback. The first three, referring to her father's death, are naturally not very characteristic examples of their writer's epistolary manner, though intrinsically of much interest; but in the other two, which are much longer, her vivacious style and quiet but penetrating humour appear to the full.

The sixth letter, not included in the work referred to, is an epistle in verse, dated Chawton, 26 July 1809, congratulating 'my dearest Frank' on the birth of a son. Part of this was published in 'The Times' of 16 December 1930; see too a letter from Mr R. W. Chapman, *ibid.*, 2 January 1931.

With these letters is an older one of family interest, thus described in an accompanying slip: 'Letter from Lady Chandos [wife of James, 8th Baron Chandos], written at Constantinople (where L<sup>d</sup> C. was Ambassador) in 1686, to her eldest Daughter Mary Brydges, remaining in England with her Grandmother, Lady Bernard. Mary Brydges afterwards married Theophilus Leigh Esq<sup>re</sup> of Addlestep in Gloucestershire & was the Grandmother of my Mother. C. E. Austen.' The letter, addressed to 'My deare Pall', is a very racy and amusing one, consisting largely of a lecture on the sin of extravagance. The following specimens will illustrate its quality:

'You say, concerning yo<sup>r</sup> allowance, you aime to bring yo<sup>r</sup> bread & cheese even, in y<sup>t</sup> I doe not discommend you, for a foule shame indeed it would be, should you outrun y<sup>e</sup> cunstable, hauing soe liberall a prouision made you for yo<sup>r</sup> maintainance, but y<sup>e</sup> reason you giue for y<sup>t</sup> resolution, I cannot at all approue, for you say, to spend more you can't, y<sup>ts</sup> because you haue it not to spend, otherwise

it seemes you would, soe y<sup>t</sup> 'tis yo<sup>r</sup> Grandmoth<sup>rs</sup> discession & not yo<sup>rs</sup> y<sup>t</sup> keeps you from extravagancy . . . but 'tis my opinion, if you lay all on yo<sup>r</sup> back, 'tis ten tymes a greater sin & shame, y<sup>n</sup> to saue somewhat of soe large an allowance in yo<sup>r</sup> purse, to helpe you at a dead lift. Child, wee all know our begining, but who knows his end . . . if it were not a peece of pride, to haue y<sup>e</sup> name of keeping yo<sup>r</sup> maide, she y<sup>t</sup> waites on yo<sup>r</sup> good Grandmoth<sup>r</sup> might easily doe, as formerly you know she hath done, all y<sup>e</sup> business you haue for a maide, vnless, as you grow old<sup>r</sup> you grow a ueryer foole, w<sup>ch</sup> God forbid . . . besides, doe but reflect what an od sight it will be to a stranger y<sup>t</sup> comes to our house, to see yo<sup>r</sup> Grandmoth<sup>r</sup> yo<sup>r</sup> moth<sup>r</sup> & all yo<sup>r</sup> sist<sup>rs</sup> in a plane dress, & you only trickt up like a bartlemew-babby.'

H. I. B.

#### 88. NEW 'FORSYTE' MSS.

IN 1929 Mr Galsworthy presented to the Museum the original I<sup>h</sup>olograph MSS. of his 'Forsyte Chronicles', selections from which, exhibited in the Grenville Library, excited much public interest. His generous gift has now been supplemented by the presentation of the recently published additions to the Forsyte series, namely *On Forsyte 'Change*, *A Silent Wooing*, and *Passing By*. These MSS. are contained in two red morocco cases uniform with those of the main series; and the whole collection of Forsyte novels and interludes, with the exception of *The Man of Property*, the MS. of which was destroyed, is now housed in the Department of MSS. The new MSS. have been numbered Add. 42178 and 42179.

H. I. B.

#### 89. SAXTON'S MAP OF ENGLAND, 1583.

THE most important document acquired by the Map Room of the Museum since the discovery of the Contarini map in 1922 is a copy of the large map of England by Christopher Saxton, which was purchased in December. The appearance of this map at the recent dispersal of the library at Docking Hall, Norfolk, is an event of much interest, for the map (which is of particular importance in the history of the development of English cartography) was thought to have disappeared entirely. Its very existence was known only

from the fact that in *c.* 1688 (over a century after its original publication) a new edition was issued from the original plates, very much cut about and amended.

The name of Christopher Saxton, the maker of the map, is one of the most important in the history of English map-making. He carried out, in the years 1570-9, the first detailed survey of the English counties ever made, and embodied the results in his famous atlas of 1579—the first English atlas; his influence on succeeding generations of map-makers would be difficult to over-estimate.

The map now happily rescued from oblivion is a fine copy in the original state, with the twenty sheets into which the map is divided bound together in a folio volume, instead of being mounted as a single map—the probable fate of the majority of copies issued. We now learn for the first time the original title of the map ‘*Britannia insularum in Oceano maxima*’, which was altered in the later edition, and also the date of publication—1583. The title is contained in a long inscription ending with a dedication to Queen Elizabeth by Thomas Seckford, Saxton’s patron, who encouraged and perhaps originally inspired his labours.

It is particularly fortunate that this unique copy of a map which remained for some two centuries the chief source from which later cartographers drew their material should have been acquired for the Museum, where it will be available for students and will still further enrich what is probably the finest collection of English maps in existence.

F. P. S.

#### 90. THE HILTON BEQUEST OF CHRONOGRAMS.

THE Department of Printed Books has received an extensive collection of rare books of, or relating to, Chronograms, bequeathed to the Trustees of the Museum in 1907 by the late James Hilton, Esq., F.S.A., subject to the life interest of his daughter, Mrs Sophia Letitia Hale Hilton, and recently handed over on her decease. The collection consists of 250 volumes, many of them containing several tracts. Almost all the books are from the Germanic countries, and belong to the seventeenth and eighteenth centuries. Some are well illustrated with engravings. While none of



the books is of outstanding value or importance, the bequest forms a considerable addition to the material available in the Department for the study of chronograms, besides supplementing the Museum Collections in other ways, since chronograms are often incidental illustrations to some historical or biographical subject. H. T.

#### 91. EARLY PRINTED BOOKS.

THE Department has also acquired by purchase a number of early printed English books, as well as an early book of English interest printed abroad. This last is a quarto edition of the *Sermones universales* of Michael de Ungaria printed in northern France about 1485. The presence of a few English phrases in these Latin sermons goes to show that the author was an Englishman (Michael of Ongar?) rather than a Hungarian, as has been generally supposed hitherto.

Of the early English books three deserve special mention. The first is *A Treatise writen by Iohan Valerian a greatte clerke of Italie, which is intituled in latin Pro Sacerdotum barbīs translated in to Englysshe*, printed by Thomas Berthelet, London, 1533. The Latin original of this amusing and vivacious defence of the wearing of beards by priests was published at Rome in 1531. The second is a version by Matthew Mainwaring of the romance of *Paris and Vienna*, printed for R. Hawkins about 1632. The third is a hitherto unrecorded edition of Francis Quarles's *Emblemes*, of the same date (1635) as the first edition, bound up with a copy of the first edition (1638) of his *Hieroglyphikes*. Both these works are illustrated with engravings by William Marshall. H. T.

#### 92. OTHER GIFTS.

AMONG the other gifts received during the last quarter, mention may be made of the following:

Letter by Captain Thomas Usher to Captain Waldegrave, May 1814, describing his conveyance of Napoleon to Elba, and his conversations with the Emperor. Given by Miss Inderwick.

Ten MS. books dealing with Sicilian history, apparently once the property of Mr John Goodwin, Consul at Palermo in the middle of the nineteenth century. Given by H.B.M. Consul at Palermo.

Diaries, in 12 vols., of Mrs Caroline Powys, 1739-1817, of Hardwicke House, Oxon. Bequeathed by her descendant the late Mr R. C. L. P. Lybbe.

A collection of Treasury warrants, accompts, &c. of late seventeenth and early eighteenth centuries, from Phillipps MS. 10696. Given by Dr W. W. Greg.

A letter from Sir Richard Owen, probably to the Rt Hon. E. P. Bouverie, 1863, referring to the Parliamentary debate on the question of the new site for the Natural History Museum. Given by Mr E. O. P. Bouverie.

Transcripts in four vols., with autograph corrections, of letters from Dean Stanley during his tour in Egypt and the Holy Land 1852-3. Given by Mrs Richards, Mrs Bristow, and Mrs Buckler.

Court Roll of the Manor of Swanscombe, co. Kent, with numerous membranes covering certain years between 1475 and 1624. Given by Mr R. Coates.

Photolithographic copies of charters of Elizabeth (1586) and Charles I (1627) to the town of Walsall. Given by the Town Council of Walsall through the Town Clerk, Mr Herbert Lee.

Forty-three volumes compiled as the result of researches on the family of Matthews and on Wills and Probates. Given by the compiler, Mr G. F. Matthews.

A collection of letters from Sir Anthony Panizzi to Sir James Lacaita (1852-75); eight letters from Luigi Carlo Farini to W. E. Gladstone (1852-60); and a collection of letters from Mr Gladstone to Sir James Lacaita (1851-95). Given by Mr C. C. Lacaita, J.P.

Forty-six Byzantine leaden bullae. Given by Mr F. A. Harrison.

A collection of printed books and papers relating to the Civil Administration of Mesopotamia 1914-20. Given by Sir Arnold Wilson. [Papers marked 'for official use only', 'confidential', or 'secret' will not be accessible to the public, without proper authority, for ten years.]

A facsimile of a volume of Japanese Buddhist poems. Given by the Ikutoku Foundation.

Kokushi gakkai. Given by the Marquess Tsukuba.

Collected works of Hu Shih (ser. III, 4 vols.). Given by Dr Hu Shih.

A roll of Armenian Prayers, with illuminations and miniatures. Given by Capt. H. L. Shipman.

A water-colour of St Botolph's Priory, Colchester, by Theodosius Forrest (1728-84). Given by Sir Hickman Bacon, Bt.

Twenty-six proofs of book-plates engraved by Mr Robert Osmond. Given by the artist.

Five drawings in water-colour and charcoal by Harry Ellis Wooldridge (1845-1917). Given by Mrs Robert Bridges.

Thirteen etchings by Bauer, finished states of etchings of which the Museum already possessed trial proofs. Given by Mr Campbell Dodgson.

Engraving, 'Death of the Fox', by Scott after Gilpin. Given by Messrs Knoedler & Co.

Etching, 'The Old Complaint', by Blampied. Given by Messrs Reid and Lefevre.

Three states of an engraving, 'Pincian Gardens, Rome', by G. H. Wedgwood. Given by the artist.

A series of about 1370 prints and drawings, mainly colour-prints by William Dicks, a very desirable addition as illustrating the history of colour-printing in the nineteenth century. Bequeathed by the late Mr Alfred Docker, through the National Art-Collections Fund.

Chinese painting of a Quail, by Mêng Yü-chien, *c.* 1300. Given by Mr W. H. Riddell.

Woodcut by Toyohiro, left half of a triptych 'Ladies by the Sea', of which the centre part was already in the Collection. Given by Mr W. Reynolds-Stephens, P.R.B.S.

A small Egyptian silver figure of the ape of Thoth. Given by Mr Neville Langton.

A collection of neolithic implements from the Wady Ghuzzeh and Tell Farah, Palestine. Given by the British School of Archaeology in Egypt.

A one-handed cup of the Middle Minoan II fabric, known as egg-shell ware, with design of 8-shaped shields in black and white on red ground, *c.* 1800 B.C. Given by Sir Arthur Evans.

Two marble disks of Roman Imperial period, with reliefs of a dancing Maenad and a dancing girl. Partly restored. Given by Mrs Molyneux.

Late Etruscan terracotta group of a bridal pair reclining on a couch. Given by Mr L. Roe.

A saucer dish, Ju type, Sung dynasty (960-1279); a white porcelain bowl, a North Chinese celadon bowl, and two Chün-ware covered pots, Sung dynasty; a green-glazed vase cover with Han date; and a porcelain jar with enamelled decoration. Given by Sir Percival David, Bt.

A soapstone dish with the figure of a winged sea-horse carved in relief in Graeco-Buddhist style, found near the village of Tota Khan, Lower Swat Valley. Given by Colonel F. S. Massey.

Nineteen specimens of English and Irish glass, bequeathed by the late Dr H. R. Hall.

A series of ancient pottery fragments excavated near Obuasi, and of potsherds and stone implements from Insuta, Gold Coast. Given by Mr R. P. Wild.

Pottery and other ethnographical objects from the Oases of Siwa, Dakhla, and Baharia, Western Desert, Egypt. Given by Mr J. E. M. Mellor.

Ethnographical series from the Lengua and other tribes of the Paraguayan Chaco, from the collection of the late Barbrooke Grubb. Given by Miss Barbrooke Grubb.

Elephant-tusk with engraved ornament, probably from the Nile region. Given by Prof. C. G. Seligman.

Series of ethnographical objects from the M'Velle tribe, Cameroons. Given by Major P. H. G. Powell-Cotton.

Pottery figure and potsherds excavated from an old shrine at Luzira prison, Kampala, Uganda, and a series of stone implements. Given by Mr E. J. Wayland.

Thirteen late palaeolithic flakes &c. from Flint Jack's cave, Cheddar Gorge. Given by Mr R. E. Parry.

Obsidian implements, the earliest set from Kenya. Given by Prof. J. W. Gregory.

A pottery vessel found in a round barrow on Alderford Common, near Norwich. Given by Mr Alec Buckels.

Eighteen flint implements and flakes of Combe Capelle type from the terrace-gravels of the Gipping, near Ipswich, and fourteen flints in rolled condition from the beach at Cromer. Given by Mr J. Reid Moir.

Bronze link from a belt, early British, and fragment of Belgic pottery, early first century, from Arundel Park. Given by His Grace the Duke of Norfolk, E.M.

Fifteen rare English seventeenth-century tokens. Given by Prof. T. O. Mabbott.

The King's gold medal of the Royal Military College for 1903, and the Macgregor Medal for Reconnaissance Work for 1912, awarded to the donor. Given by Sir Arnold Wilson, K.C.I.E.

A bronze medal of the Greek patriot Eustratios Argentes (1776-98). Given by Mr P. Argenti.

One gold and seven silver coins, including two presentation Ramatankas of the eighteenth century, coins of Hyderabad, &c. Given by Miss P. B. fford.

Nineteen bronze coins of various Greek Imperial units of Asia Minor. Given by Mr W. H. Buckler.

An ancient British silver coin of the Iceni. Given by Mr G. Taylor.

Eleven modern medals and models, including portraits by Lady Harris and S. W. Carline. Given by Dr G. F. Hill.

One hundred and fifty-three bronze and nickel coins of the British Empire and modern European and American States. Given by Mr Henry Garside.

Three very rare lead Scottish Communion Tokens of Kinlochpeltie, Mull. Given by the Hon. Mrs James Best.

A bronze Iberian coin of Castulo. Given by Mr F. A. Walters.

## RECENT PUBLICATIONS.

THE second Part of the First Volume of the *Catalogue of Sculpture* in the Department of Greek and Roman Antiquities, by Mr F. N. Pryce (¶1) deals with the Cypriote and Etruscan schools. Whereas in the first part nearly all of the sculptures were already well-known, in this a great portion of the material is unpublished,

so that the author breaks much new ground; this has given him the opportunity of dealing afresh with the questions of the chronology and classification of the sculptures concerned, questions which are not the less difficult because the artistic level of the work is generally low.

In connexion with the Persian Exhibition there has been issued a large coloured reproduction of a portion of the Persian painting of about 1550, representing Emperors and Princes of the House of Timur (5s.). A booklet by Mr Laurence Binyon has also been issued, dealing with the same painting, with a coloured reproduction of another portion on a smaller scale, and a block of the whole work (1s.). A *Guide* has been published describing the Exhibition in the Prints and Drawings Gallery, with brief introductions to the various phases of Persian art from the earliest times (6d.).

The sixth fascicule of the British Museum series (the eighth of the whole series for Great Britain) of the *Corpus Vasorum Antiquorum*, under the editorship of Mr H. B. Walters, has now appeared (15s.). It contains forty-eight plates of Attic vases, of which twenty-five illustrate black-figured, and twenty-three red-figured pieces, all of the hydria form.

The second Part of the reduced photographic facsimile of the *Codex Alexandrinus* contains the books of the Old Testament from 1 Samuel to 2 Chronicles (ff. 161-276). It is issued at £2 2s. The first Part appeared as long ago as 1915; the delay, as Sir Frederic Kenyon (who has seen the publication through the press) explains in an Introductory note, is due to the war and unfavourable financial conditions. It is hoped that more rapid progress with this useful work will be made in the future.

## EXHIBITION OF PERSIAN ART.

IN conjunction with the exhibition at Burlington House, an Exhibition of Persian Art, drawn from various departments of the Museum, has been arranged in the Oriental section of the Prints and Drawings Gallery and will remain open till May. It has been a surprise to many to realize how rich the Museum is in choice works of Persian art, now that for the first time they are brought together.

Though it was not possible to find room for more than two of the

fragments of sculptured reliefs from Persepolis, an important group of which belongs to the Museum and is to be seen in the Assyrian Transept, other works of art belonging to the pre-Islamic period make up a series of extraordinary interest. Besides examples of early pottery (some of it pre-historic) there is the alabaster vase found at Halicarnassus bearing the name of Xerxes in three languages and in Egyptian hieroglyphs; a group of the recently-discovered Luristan bronzes; seals, gems, and coins; above all, there is the famous 'Treasure of the Oxus', with its exquisite gold-work, and a remarkable series of Sasanian silver vessels. Contacts with Greek and with Indian art are illustrated in several of these pieces.

The art of the Islamic period is represented by ceramics, metal work, lacquer, coins; and, most richly, by manuscripts, miniatures, and book-bindings. The ceramics range from the ninth to the eighteenth century. As arranged in the present exhibition they are seen in a light from above which enhances the beauty of their colour. The unique specimen of deep-blue Rhages glass, and the much-discussed 'Würzburg flask', also of glass, deserve mention.

The fifty-five selected MSS. illustrate the art of the book and the course of Persian painting from the thirteenth to the nineteenth century. The Abbāsī style (thirteenth or fourteenth century) is well represented. Of outstanding importance in the series of Persian manuscripts are two MSS. dated 1396 and 1397 respectively, almost the only ones known in Europe dating from Timur's lifetime; the Nizāmī of 1442, containing miniatures by Bihzād; the late fifteenth-century Nizāmī containing miniatures by Kāsim 'Alī and others; and the gorgeous Nizāmī of 1539-43, illustrated by Mīrak, Sultān Muhammad and other masters of the day. Fifty separate paintings and drawings, in which the beauty of the Persian line can be especially well studied, complete this section of the exhibition.

## EXHIBITION OF EARLY GERMAN ENGRAVINGS.

IN German line engravings of the fifteenth century the British Museum Collection is the richest in the world so far as numbers go, though others perhaps excel it in respect of the quality and importance of the specimens that they contain. The Collection,

formerly catalogued with insufficient scholarship by Willshire, is in process of rearrangement in accordance with the most recent research, as embodied in the seven volumes hitherto published of the monumental history and catalogue of this class of engravings by Max Lehrs. In succession to the 1930 exhibition of Italian Drawings, a large selection of these prints is now displayed, including very fine specimens of all the engravers from the primitive 'Master of the Playing Cards' down to Mair of Landshut and the Bavarian engraver with the initials M.Z. whose activity continued to the beginning of the sixteenth century. The principal stages in the development of the art are marked by the emergence of the two most important engravers, the Master E. S. who is believed to have died in 1467, and Martin Schongauer (d. 1491). Both engravers are brilliantly represented, as well as Schongauer's followers, the monogrammists B. M. and A. G., and a few masters of greater independence, such as the 'Master of the Hausbook', the 'Master of the Berlin Passion', the monogrammist L. Cz., the Cologne engraver P. W., and Veit Stoss. Copyists like the 'Master of the Banderoles' and Wenzel von Olmütz are only sparingly represented by a few fine specimens, but a much larger space is allotted to the prolific Israhel von Meckenem, of whose work the Museum possesses a very large and fine collection. The finest known set of his largest *Passion*, all in the first state, inserted in a MS. from the Sloane collection, is exhibited along with the precious little *Horae* with engravings inserted, from the Huth Bequest, and another MS., a Cologne prayer book, which contains three engravings by the monogrammist P. W. printed on the vellum leaves themselves. C. D.

#### RETIREMENT OF SIR FREDERIC KENYON.

SIR FREDERIC GEORGE KENYON retired from the office of Director and Principal Librarian on 31 December 1930. He entered the service of the Trustees on 24 January 1889 as an Assistant in the Department of Manuscripts, where he rose to be Assistant-Keeper in 1898. His appointment as Director and Principal Librarian in succession to the late Sir Edward Maunde Thompson dated from 13 August 1909. His services to scholarship



and his many other publications outside the Museum are too widely known to need mention in this record. Within it, his devotion to its best interests, the great improvement in the conditions of the service which have been brought about by his untiring efforts, and the justice and wise moderation of his administration will not soon be forgotten by those who have served under him. He carries with him the best wishes of all his friends for many happy years in a retirement which, it may safely be predicted, will be occupied by strenuous labours. The British Academy is fortunate in having secured his services as Secretary in succession to Sir Israel Gollancz.

#### APPOINTMENTS.

THE King has been pleased to appoint Dr George Francis Hill, Keeper of Coins and Medals since 1912, to be Director and Principal Librarian in succession to Sir Frederic Kenyon, retired. The appointment dates from 1 January 1931.

The Principal Trustees have (on 12 November 1930) appointed Mr Sidney Smith, Assistant-Keeper in the Department of Egyptian and Assyrian Antiquities, to be Keeper of that Department in succession to Dr H. R. Hall, deceased.

The Principal Trustees have (on 5 January) appointed Mr John Allan, Deputy-Keeper in the Department of Coins and Medals, to be Keeper of that Department in succession to Dr G. F. Hill.

The Principal Trustees have (on 11 February) appointed Mr Arthur Mayger Hind, O.B.E., Assistant-Keeper of the First Class in the Department of Prints and Drawings to be Deputy-Keeper of that Department.

NOTE.—INDEX TO VOLS. I–V. An Index to the first five volumes of the *Quarterly* will be distributed together with the first part of vol. VI.

# THE LUTTRELL PSALTER AND THE BEDFORD BOOK OF HOURS

THE following is the full list of subscriptions to the fund for the purchase of these two manuscripts, apart from the grant of £7,500 made by His Majesty's Government, which was expressly allocated to the Luttrell Psalter, and the contributions of the National Art-Collections Fund, amounting in all to £18,107 13s. 6d. The remainder was provided by the Trustees from their own resources. To each and all of these subscribers, irrespective of amount, the Trustees desire to offer their warmest thanks for the assistance and encouragement which made it possible to retain these historical monuments as the permanent possession of the nation.

*An asterisk denotes subscribers through the National Art-Collections Fund.*

<p style="text-align: right;">£1,000</p> <p>Mr. Dyson Perrins. In Memory of Henry Yates Thompson. Mr. Chester Beatty and Mr. Gulbenkian (jointly).</p> <p style="text-align: right;">£500</p> <p>Anonymous. *Anonymous. Mr. J. Pierpont Morgan. *Lord Bearstead.</p> <p style="text-align: right;">£400</p> <p>Anonymous.</p> <p style="text-align: right;">£250</p> <p>Mr. F. H. Cook. Mr. C. H. St. John Hornby. In memoriam: 'T. F.'</p> <p style="text-align: right;">£210</p> <p>The Merchant Taylors' Company.</p>	<p style="text-align: right;">£200</p> <p>Miss M. R. Courtauld. Mr. A. John Hugh Smith. *Mr. S. Fawcett Hignett.</p> <p style="text-align: right;">£150</p> <p>*Dame Janet Stancomb-Wills.</p> <p style="text-align: right;">£148</p> <p>The Birmingham Archaeological Society.</p> <p style="text-align: right;">£110</p> <p>*Miss Josephine Gilstrap.</p> <p style="text-align: right;">£105</p> <p>Mr. Sigismund Goetze. The Skinners' Company. Messrs. Sotheby &amp; Co. Mr. &amp; Mrs. J. G. Legge, &amp; Miss M. Dominica Legge.</p> <p style="text-align: right;">£100</p> <p>Messrs. T. Agnew &amp; Sons. Anonymous.</p>
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